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ABSTRACT

This quarterly publication is a forum for graduate and undergraduate student thinking on contemporary issues. This issue opens with "Hell is Other People," a critical analysis of Sartre's play "No Exit." The first section contains an article on nonviolence and militancy as contrasting strategies of the black struggle; a satiric playscript based on President Nixon's speech announcing the 1970 Cambodia strike; and an article on the rhetorical influence of the 1960's hot-rod fad on automobile advertising. The second section of the journal, devoted to mass media and the fine arts, contains reviews of three current books and one motion picture. The third section includes three critiques of the article "Hell is Other People." as well as comments on previously published articles. (RN)

MOMENTS

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VIETNAM–THE GREAT AMERICAN ADVENTURE

THE RISE AND FALL OF THE HOT ROD

NON-VIOLENCE AND MILITANCY

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An Analysis of 'No Exit:'

Hell is Other People

With Critical Reactions by

OTIS M. WALTER

WAYNE BROCKRIEDE and GEORGE A. MATTER

WAYNE N. THOMPSON

Editorial Policy

The central purpose of MOMENTS IN CONTEMPORARY RHETORIC AND COMMUNICATION is to present the thinking of undergraduate and graduate students on contemporary issues. As a study in rhetoric and communication, authors focus upon contemporary social and political acts that convey a message to others. As critics, authors describe, interpret, and evaluate the messages conveyed by these social and political acts.

Philosophically, MOMENTS is committed to the belief that academic journals must focus upon the contemporary situation that confronts all of us in defining and reacting to our symbolic world. In addition, it is also believed that students need a forum to present their thoughts and that students are capable of critical, reasoned analyses of the world around them before they obtain any specific degree from an institution of higher education. Moreover, it is believed that rhetorical criticism and communication studies can be an integral part of the decision-making process and interests of the larger non-academic community. While retaining a commitment to the insightful tools of analysis and standards of the academic community, there is a need to begin to change Otis Walter's descriptive claim that, "The world at large takes no note of the work of the professional rhetorical critic."

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By Julie Belle White

HELL is other people

Few philosophers have denied man's inextricable involvement with other men. To some philosophers this involvement is a blessing. To others it is a curse. Jean Paul Sartre, the French existentialist philosopher, asserts that to be a man one must act independently of the laws of tradition, institutions, the admonitions of friends or leaders. The man who, when faced with a dilemma, relies on his own senses, intuitions and needs generates his own essence rather than vegetating in the existence others have created for him. Yet, Sartre seems to recognize that just as man cannot control the vagaries of fate, neither can he avoid confrontation with others.

Today devotees of the encounter group cult suggest that controlled confrontations lead to greater awareness of self and others. Sartre, in his play No Exit, depicts a nightmare encounter frozen eternally at the stage of destruction with no hope for valid reconstruction of self images and the formation of stable dyadic relationships. The setting is hell, but traditional torture devices are missing. The three condemned souls slowly realize why--they are to be each others' torturers. Locked in a stifling room for eternity they, like Prometheus' vulture, tear at each others' innards. Compulsively they entwine themselves in destructive communication patterns until one utters in agony, "Hell is other people." But this awareness does not alleviate their suffering for they can not alter their behavior toward each other.

To fully comprehend Sartre's philosophy about man's involvement with other men, as presented in No Exit, one must analyze the pathologic communication patterns his characters develop. Paul Watzlawick, Janet Beavin and Don Jackson establish guides for observing communication breakdowns in their book Pragmatics of Human Communication.[1] Their systems approach to the process of human interaction offers a particularly valuable means for interpreting

Sartre's view of man.

Specifically, this systems approach concerns itself with the pragmatic or behavioral effects of human communication. The authors establish five tentative axioms about communication:

1. It is impossible not to communicate;
2. There are both content (the

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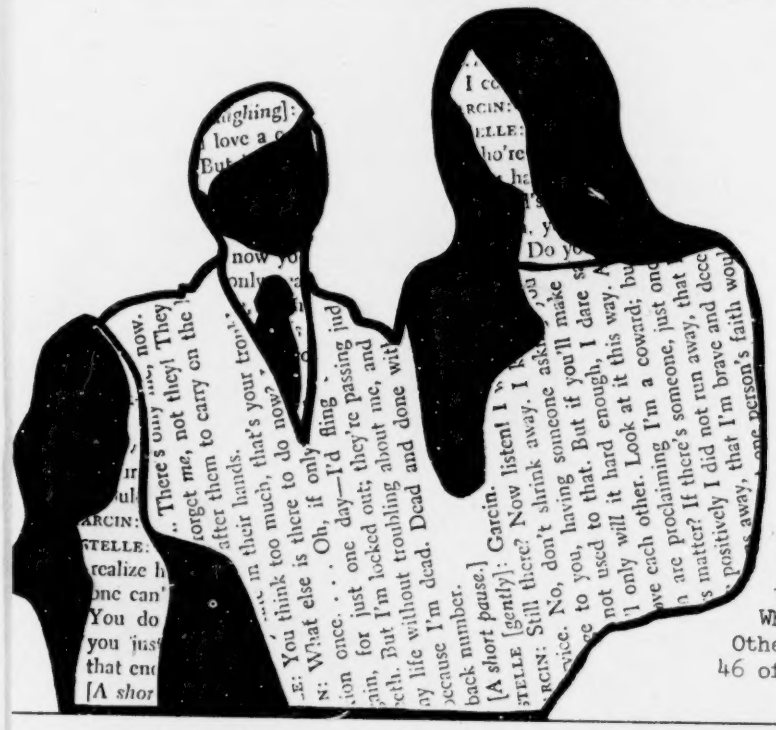
[1]Paul Watzlawick, Janet Beavin and Don Jackson, Pragmatics of Human Communication (New York: Norton and Company, 1967).

conveying of information) and relationship levels to communication;

3. Sequences of events are punctuated (or organized) by the communicants;

4. Communication functions both digitally (through the arbitrary assignment of words to things) and analogically (through non-verbal cues);

concentrate upon a limited system. Second, the play itself is really only concerned with the immediate interactions of three people. The setting is artifical, but once the action begins deux ex machina interventions are practically absent; the plot is determined not by outside happenings, but by the patterns of communication bet-



"Do some critical methods negate views of authentic communication?" "Is 'communication criticism' a new field within speech-communication?" Professors Otis M. Walter, Wayne Brockriede, George Matter, and Wayne N. Thompson deal with these questions as they review Ms. White's article, "Hell Is Other People," on pages 40-46 of this issue of MOMENTS.

5. Interactions operate either on a symmetrical (with neither partner assuming dominance) or on a complementary (one partner subordinate to the other) basis.

If any or all of these axioms are disregarded by communicants, breakdowns can occur.

No Exit provides a perfect example of the applicability of the Watzlawick systems analysis. First of all, the play follows neo-classic dictates for time, place, action, focus, and character which allows a critic to easily

ween the condemned souls. Third, in the play, the reason for their damnation is of little dramatic import. The eventual confessions of their various crimes comes as no real revelation since the characters have already predicted them by their present behavior. Within this context, pathologic communication dominates as can be seen by using the five axioms of communication.

Synopsis of No Exit

The action of the play can be briefly summarized. The setting is hell, spe-

ificially a small room decorated with the elaborately overstuffed furniture of the Second Empire, a fireplace with a bronze statue on the mantel, and three dominating sofas in clashing colors. Into this room is ushered Garcin, a young man who immediately tries to cajole the valet into revealing the set-up of hell. He receives only factual information about the room with its obvious lack of conventional torture devices. When he realizes that he cannot blink, Garcin laments the loss of the brief respites that blinking and sleeping bring.

A short time later the valet re-enters with Inez, a rather masculine woman, who mistakes Garcin for the official torturer. When she discovers that he is also a new arrival, she attacks him about an idiosyncratic twitch, while he proclaims his bravery in facing up to their situation. Finally, the valet shows in the third member of the play, a vain "society" woman named Estelle. Inez is immediately deferential to the beautiful woman as Estelle tries to make an impression on Garcin. She asks leading questions about their backgrounds: Garcin ran a pacifist newspaper in Rio before he was executed by a firing squad; Inez was a postal clerk in France who was gassed by her cousin; Estelle married a wealthy man three times her age, but recently had a love affair with someone who danced the tango divinely and she has just died of pnuemonia.

The three squabble about their situation until Garcin suggests that they all remain silent for eternity. They agree...immediately Estelle asks for a mirror as all means of reflection have been removed from the room. Inez offers to be Estelle's mirror. Estelle utilizes the flattery of the other woman's attention, yet she cannot be satisfied without male adoration too. So Inez and Garcin compete for her attention.

Again they agree that silence is best. Again the quiet is shattered when they admit the impossibility of disregarding the others in the room. As they realize they are doomed to be each other's torturers, they decide to reveal the crimes for which they were condemned to hell.

Each has been involved in a triad where the one who loved them was subjected to unfaithfulness, even overt torment. Garcin was a coward who deserted his cause and made his wife suffer every kind of degradation. Inez tried to possess her cousin, Florence. Together they caused the death of Florence's lover and in despair Florence has gassed both herself and Inez. Estelle ran off with her lover, became pregnant, drowned her own child and deserted her lover who then shot himself in the head.

Now stripped of all pretenses, the competition for dyads which will restore their self images becomes fierce. Inez offers to admire Estelle, whom Garcin wants to have trust in him through love. In the midst of their abortive power plays, the door opens. Yet, none can leave. They need each other. Their visions of earth have deserted them; they have only each other. Garcin admits he is staying because he wants Inez (who hates him) to come to believe in him. Estelle offers to make love with Garcin to block out Inez. This fails when he cannot forget the other woman's presence. Estelle then stabs Inez with a paperknife. Of course, no one can die who is already dead. As the realization of the inevitability of their situation dawns, they laugh and laugh and laugh. They will torture each other for eternity.

No Exit as an Ongoing System

Watzlawick defines an interactional system as "two or more communicants in the process of, or at the level of, defining the nature of their relation-

ship."[2] The whole hour of No Exit is precisely that--three communicants who are forced into defining their relationships. On one level, the three have a closed system because after his initial appearances, the valet will not be summoned by the ringing of the bell. The fixed features of the environment at different times becomes a greater or lesser part of this closed system. The clashing couches, the paperknife, the bronze statue over the mantel, the constant heat and light, the bell for the valet, and the single entrance all somehow figure into the action. By its very nature the room becomes part of their system of behavior and the interaction is closed to outsiders who might alleviate the tensions which build. Gradually the players sense the totality of the isolated confinement.

On another level, though, the system is also open as dyads form within the triad, usually betweeen Estelle and Garcin or between Inez and Estelle. Part of their eventual dismay is due to the painful recognition that even if they wanted to have a closed dyadic relationship, this is impossible because of the constantly present and unblinking observation of the third person. So their triadic system is closed to outside influence, but this same system is very open between the three of them. Twice Garcin tries to force the women to leave him alone, but they cannot. Ironically the final action is precipitated by Estelle's anger that Inez will not let her make love with Garcin, an act which they want to be closed.

Symmetrical and Complementary Roles

Within this system the three fluctuate as to the nature of the dyads which do form. They are never able to function in any kind of valid symmetrical or complementary relationships. There is a constant shifting from one dyad to another with each new exclusion leading to competition for inclusion in a counter-dyad. The formation of the new dyad begins ensnaring the outsider in a fresh cycle. No combination is untried, no combination unifies.

In all of the attempts the game of "one-ups-manship" is eventually employed. For instance, Inez stores up little facts which are revealed when she wants control through forcing another into compliance. It is only when the three are re-telling their sordid tales that they come close to achieving a symmetrical relationship balanced on all sides.

Since they are unable to deal with each other with honesty, awareness, freedom or trust, they manipulate each other into spiralling attempts to outdo the other or they try to force or utilize a position of subordination.

At the end, their mutual ironic laughter at their involvement for eternity provides some kind of fragile bond of understanding and equality...based on their comprehension of the inevitability, irreversability and eternality of their created hell. One is tempted to speculate from this play that a closed triadic system can seldom promote valid interaction, especially if male/female attractions are at work. Sartre also seems to indicate that the third person-observer-effect promotes the use of roles as well as manipulations.

Punctuation

The inability to actualize soon builds a spiral of unfruitful relationships. Even though the play has a formal beginning at which the characters have no prior knowledge of each other, the punctuation, or sense of organization, makes it very clear that no single character is the cause of their mutual agony. All equally contribute to the hellishness of their predicament, al-

[2]Watzlawick, p. 153.

though they all blame the others for starting or causing it. Unilateral or linear "cause-to-effect" analysis is invalid for this play.

Each character establishes from his or her entrance his or her habitual comportment. The audience senses the bravado with which Garcin tries to intimidate the valet. Vainly he says: "I am facing the situation, I'm facing it."[3] (He starts pacing the room). The content of the spoken message is betrayed by the analogic pacing of the room. When Inez enters, she tries to gain a superior position by immediately demanding answers to her questions. At her entrance, Estelle fluctuates between overt demands and covert feminine manipulations as she makes Garcin give up his sofa, so that her outfit will be shown off to its best advantage. She is already playing off Inez's desire for her with Garcin's male reactions to her.

Yet, as the play progresses, they see that their hell is to be their interaction with one another, and they start to accuse another of causing the problem. Inez says that if only Garcin was not present, she and Estelle could be happy. Garcin retorts that if only he was with men who could keep their mouths shut, he could contemplate for eternity. Estelle even tries to kill Inez so that she and Garcin can make love. Garcin, at one point, clearly sees the circular pattern, but then paradoxically absolves himself from the blame for the merry-go-round they are on:

> Garcin: We're chasing around after each other, round and round in a vicious circle like horses on a merry-go-round....Drop it Inez, open your hands and let go of everything or else you'll bring disaster on all three of us.[4]

At the end, he justifies his involvement with Estelle by claiming that Inez broke their agreement for silence. This path of circular blaming and attempts to find first cause only leads them into more hatred.

Content and Relationship Levels of Communication

Watzlawick contends that an ongoing analysis of the present behavior can provide all the information the therapist needs to understand pathologic behavior. In No Exit, Sartre neatly parallels the admissions of the condemned with the way they treat those confined in the stifling room with them. That they all deserved hell is proven, not by the content of the confessions, but by the relationships they immediately establish. In her first life, Inez destroyed the "vulnerable" male by controlling her weak cousin:

> Inez: I crept inside her skin, and she saw the world through my eyes. When she left him, I had her on my hands.

She goes on to admit that she cannot live without making others suffer:

> Like a live coal, a live coal in others' hearts. When I'm alone I flicker out.[5]

In spite of her overt preference for Estelle, it is really Garcin she wants to get at, just as she needed to drive another woman's man under the streetcar wheels on earth.

In life, Estelle trived on reaction to her physical beauty. Because of this, she is often the pawn. She needs admiration and is indiscriminate about its source. Anything which interrupts her pursuit of pleasure, she destroys, even her only child. Underneath her feminine accoutrements is a willful, violent child who strikes at whatever

[3] Jean Paul Sartre, No Exit in Masters of Modern Drama, edited by H. Block and R. Sheed (New York: Random House, 1964), p. 803.

[4] Sartre, p. 811.

[5] Sartre, p. 810.

stands in her way. For Estelle, the dagger, not Inez's more subtle verbal barbs, will be the means by which she tries to eliminate her rival.

On earth, Garcin humiliated his wife. It was easy to see that this man, who constantly questions his own courage, attempts to feel superior by inflicting pain upon another who is weaker:

> Garcin: It was so easy. A word was enough to make her flinch. Like a sensitive plant. But never, never a reproach. I'm fond of teasing. I watched and waited. But no, not a tear, not a protest. I'd picked her up out of the gutter you understand....I tell you I regret nothing, she admired me too much.[6]

Although he tells us he regrets nothing, Garcin continually tries to control both Estelle and Inez either through his orders or passivity.

The three characters are not just careless of each other, they are deliberately destructive as they try desperately to manuever relationships to their advantage.

Impossibility of Not Communicating

When they fail in these manuevers, they sometimes retreat into the fantasy that they can withdraw from communication. For instance, in the beginning Garcin suggests that he and Inez try to be politely silent:

> Garcin: I can quite understand that it bores you having me here. And I want to think things out, you know, to set my life in order, and one does that better by oneself. But I'm sure we'll manage to pull along together somehow. I'm not a talker, don't move much; in fact, I'm a peaceful sort of fellow. Only, if I may venture on a suggestion, we should make a point of being extremely courteous to each other. That will ease the situation for us both.
>
> Inez: I'm not polite.
>
> Garcin: Then I must be polite for two. (A longish silence. Garcin is sitting on the sofa while Inez paces up and down the room.)
>
> Inez: (Fixing her eyes on him.) Your mouth!
>
> Garcin: (As if waking from a dream.) I beg your pardon!
>
> Inez: Can't you keep your mouth still? You keep twisting it about all the time. It's so grotesque.
>
> Garcin: So sorry. I wasn't aware of it.
>
> Inez: That's just what I reproach you with. There you are doing it again. You talk about politeness and you don't even try to control your face. Remember you're not a lone; you've no right to inflict the sight of your fear on me.

This sequence establishes Garcin's attempt to not communicate to which Inez responds by drawing him out as cruelly as she can, in this case by implying that he is afraid. She has picked up on his non-verbal or analogic clues which she uses as splinters under his fingernails. Too, she neatly creates for herself the image of being so impolite that she has license to do or say whatever she wishes.

The inability to escape each other becomes clearer when Garcin again suggests that they ignore each other for eternity:

> Garcin: So the solution is easy enough; each of us stays put in his or her corner and takes no notice of the others. You here, you here, and I there....And we must not speak. Not one word. That won't be difficult; each of us has plenty of material for self communings. I think I could stay ten thousand years with only my thoughts for company.
>
> Estelle: Have I got to keep silent too?
>
> Garcin: Yes. And that way we--we will work out our salvation. Looking into ourselves, never raising

[6] Sartre, p. 809.

our heads, agreed?

Inez: Agreed.

Estelle: (After some hesitation.) I agree.

Garcin: Then goodby.

(There is a long silence; then Inez begins singing to herself...meanwhile Estelle has been applying her powderpuff and lipstick. She looks around for a mirror, fumbles in her bag, then turns toward Garcin.)

Estelle: Excuse me, have you a glass? (Garcin doesn't answer.) Any sort of mirror, a pocket mirror will do. (Garcin remains silent.) Even if you won't speak to me, you might lend me a glass.[7]

Inez through her singing, Estelle by demanding a non-verbal gesture of recognition, and Garcin by his strained silence all communicate their attitudes toward each other. Garcin thinks that he can really reject communication, run away from it just as he ran away from his friends. Later though he has to admit that he has been unable to block out their chatter even by sticking his fingers into his ear: "Your voices thudded in my brain."[8] So again, Garcin begs for total isolation and lack of communication which lasts for only a few minutes when Inez proclaims:

> To forget about the others? How utterly absurd! I FEEL you there, in every pore. Your silence clamors in my ears. You can nail up your mouth, cut your tongue out--but you can't prevent your being there. Can you stop your thoughts? I hear them ticking away like a clock....A d I hear mine. It's all very well your skulking away on your sofa, but you're everywhere, and every sound comes to me soiled, because you have intercepted it on its way. Why, you've even stolen my face; you know it and I don't. No, take your hands away from your face, I won't leave you in peace.[9]

Confirmation of Self

Inez, who is always the most articulate, builds a powerful analogy of how her thoughts have been silently twisted by the presence of others. One of the predominate images recurring in the play is that of having one's face stolen or destoryed. This fits in perfectly with Walzlawick's idea of the confirmation of self. He states: "O can accept (confirm) P's definition of himself. As far as we can see, this confirmation of P's view of himself is probably the greatest single factor of ensuring mental development and stability that has so far emerged from our study of communication."[10] Or, as Hora succinctly put it, "To understand himself man needs to be understood by another. To be understood by another he needs to understand the other."[11]

That Sartre well understands this is evinced by his mirror, as well as face, imagery. Garcin, immediately notices that the room is devoid of mirrors, but he initially dismisses this by saying, "And why should one want to see himself in a looking glass?"[12] It soon becomes evident that the three characters in life thrived on having others be their looking glasses. They used others to fulfill their own self prophecies, distorted as they may have been.

The continuation of the passage quoted earlier illustrates how confirmation of self must come through the reflections of others and how this gives great power to the person who plays the "mirror on the wall":

> Estelle: When I can't see myself I begin to wonder if I really and truly exist. I pat myself just to

[7] Sartre, p. 807.
[8] Sartre, p. 808.
[9] Sartre, p. 809.
[10] Watzlawick, p. 84.
[11] Quoted in Watzlawick, p. 84.
[12] Sartre, p. 812.

make sure, but it doesn't help much.

Inez: You're lucky. I'm always conscious of myself--in my mind. Painfully conscious.

Estelle: Ah yes, in your mind. But everything that goes in one's head is so vague isn't it? I've six big mirrors in my bedroom. When I talked to people I always made sure there was one near by in which I could see myself. I watched myself talking. Somehow it kept me alert, seeing myself as others saw me. No I can't do without a looking glass for ever and ever. I simply can't.

Inez: Suppose I try to be your glass?

Estelle: But...(points to Garcin)

Inez: Oh, he doesn't count.

Estelle is the most overtly in need of reassurance of her beauty through reflections. Her existence, she freely admits, depends upon reflections for confirmation. Inez sees then her opportunity to become indispensible to Estelle, thus having the means to control her. Inez blithely disconfirms Garcin when she claims he does not count. Then, as Inez guides Estelle who puts on lipstick, the women are in a complementary relationship with Estelle controlling. But when she deprecates Inez's social status, Inez cleverly reverses the situation by lying:

Inez: You're lovely Estelle.

Estelle: But how can I rely on your taste? Is it the same as my taste? Oh, how sickening it all is, enough to drive one crazy.

Inez: I have your taste, my dear, because I like you so much....Am I not nicer than your glass?

Estelle: Oh, I don't know. You scare me rather. My reflection in the glass never did that of course. I knew it so well, like something I had tamed....I'm going to smile and my smile will sink down into your pupils and heaven knows what will become of it.

Inze: And why shouldn't you tame me? Listen, I want you to call me Inez. We shall be great friends.

Estelle: I don't make friends with women very easily.

Inez: Not with postal clerks you mean. Hullo? What's that--that nasty red spot at the bottom of your cheek? A pimple?

Estelle: A pimple! Oh, how foul. Where?

Inez: There....You know how they catch larks--with a mirror? I'm your lark mirror, my dear, and you can't escape me....There isn't any pimple, not a trace of one. So what about it? Suppose the mirror started telling lies? Or suppose I covered my eyes--as he is doing--and refused to look at you, all that loveliness of yours would be wasted on the desert air. No, don't be afraid, I can't help looking at you. I shan't turn my eyes away. And I'll be nice to you, ever so nice. Only you must be nice to me, too.

Estelle: Are you really attracted to me?

Inez: Very much, indeed.

Estelle: But, I'd wish that he would notice me too.

Inez: Of course, because he's a man. You've won...look at her, damn it.[13]

This long sequence exposes the necessity for confirmation. Inez is able to frighten the woman she is attracted to by reminding her of her ability to reject Estelle, to disconfirm her, or to deliberately distort the image of her. So lest she "be wasted on the desert air," Estelle plays Inez along by asking her if she is really attracted to her. Up to this point, it seems that Inez has finally won by making the roles so defined that Estelle must depend on her for confirmation. To break out of this pattern, Estelle ruins Inez's image of herself as the only one capable of ap-

[13]Sartre, p. 808.

preciating Estelle's beauty. When reference is made to Garcin as the one from whom Estelle really desires attention, Estelle momentarily gains the upper hand...until Garcin tries to reject both women. But as long as Inez thinks that Estelle can receive flattery from him, she has no way of using her lark mirror. Inez must always be catching people otherwise she loses her definition of herself as the "live coal" living under other's skins.

Almost pathetically the three seek a reaction that will firmly establish their self images as true. It is obvious that Garcin wants to be loved for the courage he lacks. Inez sees all too clearly what he wants, but maliciously refuses him any consolation. Estelle is too selfish to even understand what it is that Garcin wants:

> Garcin: Well, Estelle, am I a coward?
> Estelle: How can I say? Don't be so unreasonable, darling. I can't put myself in your skin. You must decide for yourself.
> Garcin: (Wearily) I can't decide.
> Inez: And you Estelle, do you like cowards?
> Estelle: If you knew how little I cared. Coward or hero, it's all one provided he kisses well.[14]

Estelle at first seems to sensibly tell Garcin he must make his own decisions, but later blurts out her lack of interest in his welfare. If she only had to deal with him, she might be able to keep him happy with her feminine wiles for she wants him to adore her. It is Inez, now the outsider, who revenges herself by trapping Estelle into revealing her purely physical motives.

Garcin senses that the only way to be freed from his insecurities and distrust of himself is through the love of another. This scene exemplifies the power plays of each individual while also demonstrating their inabilities to trust themselves to another or to risk even initiating a tentatively trusting relationship:

> Garcin: Now listen. I want you to do me a service. No, don't shrink away from me. I know it must seem strange to you, having someone asking you for help, you're not used to that. But if you'll make the effort, if you'll only WILL it hard enough, I dare say we can really love each other. Look at it this way. A thousand of them are proclaiming I'm a coward; but what do numbers matter? If there's someone just one person to say quite positively I did not run away, that I'm not the sort who runs away, that I'm brave and decent and the rest of it--well that one person's faith would save me. Will you have that faith in me? Then I shall love you and cherish you forever. Estelle--will you?[15]

That Garcin can see the necessity for love for himself is obvious. Unfortunately, he starts from a base of demanding faith, trust, affection and understanding from Estelle before he is willing to extend himself--to give her his faith and love. His punctuation of their relationship is such that she must initiate the affair. Too, he is backing himself into the paradox of a double bind because he is demanding that she give freely and spontaneously her love and faith. The subtleties of this are missed by Estelle, but Inez waits with her web until the right moment:

> Garcin: ...Estelle, will you?
> Estelle: (Laughing) Oh, you dear silly man, do you think I could love a coward?
> Garcin: But you said just now...
> Estelle: I was only teasing you. I like men, my dear, who're real

[14] Sartre, p. 814.

[15] Sartre's emphasis.

men with tough skin and strong hands. You haven't a coward's hair or a coward's mouth or a coward's voice or a coward's face. And its for your mouth, your hair, your voice that I love you.

Garcin: Do you mean this? Really mean it?

Estelle: Shall I swear it?

Garcin: Then I shall snap my fingers at them all, those below and those in here. Estelle, we shall climb out of hell.

Inez: (Laughing) But she doesn't mean a word of what she says. How can you be such a simpleton. "Estelle, am I a coward?" As if she cared a damn either way.

Estelle: Inez, how dare you. (To Garcin) Don't listen to her. If you want me to have faith in you, you must begin by trusting me.

Inez: That's right, trust away. She wants a man--that far you can trust her. She'd assume you were God Almighty if she thought it would give you pleasure.

Garcin: Estelle, is this true? Answer me. Is it true?

Estelle: What do you expect me to say. Don't you realize how maddening it is to have to answer questions one can't make head or tail of. You make things difficult.... Anyhow, I'd love you just the same if you were a coward. Isn't that enough?[16]

Inez is able to interpret and interrupt this pattern of building false trust by standing outside of it and calling attention to the paradoxes and inconsistencies. In a way this hell is so terrible because almost always as dyads develop (although the participants can't see the system or talk about it) the outsider eventually breaks it up when he or she can metacommunicate about what is happening. No one is allowed the consolation of his delusions, no one is given positive trust or confirmation, and no couple is allowed their homeostatic, stabilizing myth such as George and Martha's son in Who's Afraid of Virginia Woolf.

The trap that they have all fallen into is that since they have revealed their true characters and since they have nothing earthly to cling to to find consolation, they must seek each other. That they cannot live with each other or without each other becomes evident when suddenly the door opens. No one is able to leave of his or her own volition. Finally, Inez admits, "We're inseparables."[17] At the end, Garcin perceives that Inez who has the ability to understand him because she has shared many of his emotions will not give him faith because she too is a coward. Estelle is so concerned about her own ego gratification that she desires only his body. In quiet desperation, he states: "Hell is other people."[18]

Paradoxes

Watzlawick deals extensively with the paradoxes created by mental patients. Since a paradox both confirms and denies, the patient must remain frozen within his own inconsistency. The characters in No Exit seem almost to hide in their paradoxes which excuse them from developing--from transcending their own insecurities. Inez announces about herself: "Human feeling. That's beyond my range. I'm rotten to the core."[19] She thus creates for herself an image which allows her the latitude of cruelty, but denies her access to more "human" emotions. Estelle declares about Garcin: "I'll take you as you are. And perhaps I shall change you."[20] Thus she claims faith, but negates the possibility of

[16] Sartre, p. 814.

[17] Sartre, p. 818.
[18] Sartre, p. 816.
[19] Sartre, p. 811.
[20] Sartre, p. 813.

really loving Garcin for what he is. Garcin retorts with, "I shan't love you; I know you too well."[21] If love is to be based on intimate knowledge about another Garcin is limiting himself. If love is to be based on deception and concealment, then it cannot be true love, yet he claims that knowledge can only lead to the inability to love another.

Conclusion

Sometimes, in the midst of these paradoxes, power manuevers and egocentric outpourings, the characters can with shattering insight see the system which they have created and are perpetuating. One of Garcin's speeches, written by the philosopher Sartre, summarizes not only the ultimate paradox of the players, but perhaps also of the existential view of man. Man's salvation must come through his independent actions, yet he is unavoidably dependent on others:

> Garcin: Inez, they've laid their snare damned cunningly--like a cobweb. If you make any movement, if you raise your hand to fan yourself, Estelle and I feel a little tug. Alone, none of us can save himself or herself; we're linked inextricably together.[22]

[21]Sartre, p. 813.

[22]Sartre, p. 810.

The Graduate Student's Mother Goose

BY VIRGINIA KIDD
University of Minnesota

Miniver Cheevy, child of scorn
Grew lean while he assailed the seasons
He wept that he was ever born
And he had reasons

Miniver loved the days of old
When rhetoric shone and orators glittered
The vision of an enthymeme
Set his heart a twitter

Miniver cursed the commonplace
Viewed multi-media with loathing
He missed the rationalism of words
In Grecian clothing

Miniver Cheevy, born too late
Bewailed his fate and enjoyed his anguishing
Miniver coughed and checked the date
And kept on publishing

Children must be
constantly
controlled by
parents or guardians,
whose will and
orders shall
stand in the place
of law. The
individual negro
is but a grown up
child and must be
governed as a child.
-George Fitzhugh,
Sociology of the South

But how fully
can white people
free themselves
from the tug
of the group
position--free
themselves
not so much from
overt racist attitudes
in themselves
as from a more
subtle paternalism
bred into them
by the society
and perhaps
more important,
from the conditioned
reaction of
black people
to their witness?
-Stokley Carmichael
and Charles
V. Hamilton,
Black Power

CONTRASTING STRATEGIES OF THE BLACK STRUGGLE

NON-VIOLENCE & MILITANCY

By Clifton R. Nelson

Inequality may be perpetuated in many ways. George Fitzhugh did so by casting the black man as a child. One hundred years later, Hamilton and Carmichael sought to dispell the metaphorical image and power of that semantic strategy. Nonetheless, even today, the black struggle can still be described, on one level, as such a semantic problem: The black man is striving for equal rights but is perceived as a child who can thus be denied rights for the commitment to equality is reserved for men, not children. It is from this singular perspective that we shall initially examine Martin Luther King's philosophy of nonviolent protest and ultimately suggest why King's rhetorical struggle to implement this philosophy was not totally successful in light of the more contemporary and competing philosophical rhetoric of Black Power.

Nonviolence--A Step Beyond the Courts

A major transition occurred within the black community prior to the advent of the Civil Rights Movement and its strategies of nonviolent protest. The black community was experiencing a culminating sense of frustration and anxiety over the slow moving legal processes established by the NAACP and the Urban League. As Martin Luther King put it, "Rose Parks had been tracked down by the Zeigeist--the spirit of the times"[1] when she refused to give up her bus seat to a white man in Montgomery, Alabama, December 4, 1955. In a sense, King was caught up in the Zeitgeist when he faced the inertia of the legal monolith in dealing with the black man's problems and the rising sense of urgency in the black community. The rhetorical problems that King faced were shaped by this environment and took the form of three questions: (1) How could King provide the black community with an effective and immediate outlet for their growing resentment of "Old Guard" methods? (2) How could King ensure that the outlet would provide tangible results? (3) How could King develop such strategies and remain consistent with his Christian values?

The special kind of rhetoric needed to deal with these questions emerged from a commitment to nonviolent protest. Whether King's philosophy was a fully developed source for dealing with subsequent events he faced as indicated in Stride Toward Freedom or a result of events as indicated in his biography What Manner of Man by Lerone Bennett Jr. is difficult to ascertain. But for my purpose, it would seem that the basic structure of his philosophy was rooted in Stride Toward Freedom and became a gradual fact of life for King over the forthcoming years. King was to maintain these ideals even in the face of the attempted murder of his family and attempted assassination of King himself--crucial assaults upon one man's philosophy.

Nonviolence as a Mystic Metaphor

Seeking to unite the black and white man, King invisioned the "creation of the beloved community."[3] This community was to be the end-product of nonviolent protest. King believed that violence would produce "an aftermath" of "tragic bitterness."[4] Given these two choices, he believed that

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[1]Lerone Bennett, Jr., What Manner of Man (Chicago, 1965).
[2]Benjamin Qarles, The Negro in the Making of America (New York, 1964).
[3]Joanne Grant, Black Protest (New York 1968), p.281.
[4]Grant, p. 282.

action ought to be channeled into institutional right of "civil disobedience"[5] based to some extent on the ideas of Thoreau and Gandhi but with the spirit of Jesus.

But, the concept of nonviolent protest assumes a mystical quality for King, a man of strong Christian indoctrination and a minister. His rhetorical answer to the problem of racism lies in transcending the idea of dealing with men as competing enemies. He hoped, instead, to deal with an aura of evil which he believed made men evil in the first place. As King notes, "It is evil that nonviolent resister seeks to defeat, not the person victimized by evil."[6] And even as he appeals to "justice and the forces of light,"[7] he tries to build a strong pride in the protester when he refers to nonviolent protest as "ultimately the way of the strong man."[8]

In practice, justice is equated with the equality given all men in the Constitution while at the same time, it is associated with the ultimate moral perspective of the Christian conscience as typified in Stride Toward Freedom and Where Do We Go From Here. Thus, for King, when "justice" is pitted against "injustice,"[9] metaphorically "evil"[10] is pitted against the "forces of light."[11] This rhetorical perspective represents, for King, the basic cultural ideals of American society (at least the verbalized ideals) and points to the contradiction of racism in this society. Every American must face up to this or become, King implies, a slave to evil. Hence, guilt is shifted from the white man to a principle--the aura of evil. From this perspective, both black and white Americans can fight the evil without personal assault or hatred inflicted upon the white man.

A further explanation of this strategy emerges when the protester becomes a victim of evil by being attacked for his beliefs (both physically and mentally) and accepting "suffering without retaliation."[12] Clearly, a "sense of moral shame"[13] is awakened, according to King, in all good Americans for they cannot turn their backs on the protester but instead must sympathize with him in his symbolization of American ideals. A saintly sanctification occurs in this ultimate "turning of the other cheek."[14] Thus, through King's philosophy, the protester "avoids internal violence of the spirit,"[15] "cuts off the chains of hate,"[16] and "projects the ethic of love to the center of their lives."[17]

It would seem, then, that several important things occur in the rhetoric. First, both the black and white protesters become victims in this rhetorical scheme. In this victimization, it is hoped that a war upon the aura of evil occurs in which racism is exposed and recognized as a contamination of the ideals of America. Second, by transcending the black-white conflict through a higher level of abstract symbolization, the immediate necessity for change can be secured. At the same time, the concern and approval of the American public is maintained by identifying the movement

[5]L. D. Reddick, Crusader Without Violence (New York, 1959).
[6]Grant, pp.281-282.
[7]Grant, pp.281-282.
[8]Grant, pp.281-282.
[9]Grant, pp.281-282.
[10]Grant, pp. 281-282.
[11]Grant, pp. 281-282.
[12]Grant, pp. 281-282.
[13]Grant, pp. 281-282.
[14]Grant, pp. 281-282.
[15]Grant, pp. 281-282.
[16]Grant, pp. 281-282.
[17]Grant, pp.281-282.

with a universal and common cause. Third, the lethagric legal process has been by-passed for a faster moving method for change or at least for securing a national awareness of the problems of the black community. Finally, as we begin to consider the birth of Black Power, we must recognize that it is not at all clear that the extensive use of the nonviolent method produced viable legal changes or changed the environment for the black community--the riots began in 1962 and gradually grew worse.

The Shift from Nonviolence to Black Power

Nonviolent protest is an enduring reflection of the period 1955 to 1963 and gradual legal changes did come about culminating in the Civil Rights Act. Yet, the more subtle changes of endeavoring to deal with paternalism are clearly lacking in the era and King's rhetoric. Whether paternalism is a true statement of America's more undesirable character (there seems to be a great deal of evidence historically of this) is not the question. The question seems to be whether the Black Power advocates, in crusading with the White protestor, perceived the situation as White Father protestor leading Black Children against White Father racist. For King, it was it was men against evil. For the Black Power advocates it is Black men against White paternalism.

This is not to say that King was naive or stupid, but rather that his perception of the situation was that of the liberal looking for change within the institutions. Having developed an alternative framework, the Black Power advocate feels that black-white unity is a failure to recognize the true nature of the problem. The Black man must first create his own stronghold of power and find a Black identity and thus, his Manhood. Unity with the dominate white society does seem to be his ultimate goal, but in order to secure that long-range goal he must destroy or separate from the society in the short-run in order to secure a conception of manhood based upon economic power (for the society is capitalistic and manhood based on economic power seems to permeate the entire society) and political power which may be the result of economic power. Thus guilt and contamination become quite complex and different things for the Black Power advocate and hence, rhetorical solutions also become another kind of entity.

Conclusion

The movement toward a common bond and the highest goals of the nation, as reflected in Martin Luther King's rhetoric, held a strong appeal for the protestor in the transition stage it occurred in. However, the so-called American ideals would seem to be a highly controversial subject and the advocate of Black Power, in a more harsh scrutiny of the historical panorama, has come up with a different view of these ideals--namely Paternalism.

"The members of each ratio pair would then be related as potential to actual. Thus, a mode of thought in keeping with the scene-agent ratio would situate in the scene certain potentialities that were said to be actualized in the agent.... A ratio is a formula indicating a transition from one term to another. Such a relation necessarily possesses the ambiguities of the potential, in that the second term is a medium different from the first. For the nature of the mediated necessarily differs from the first. For the nature of the mediated necessarily differs from the nature of the immediate."

--Kenneth Burke,
Grammar of Motives
p. 262.

"Distinctions, we might say, arise out of a great central moltenness where all is merged. They have been thrown from a liquid center to the surface, where they have congealed. Let one of these crusted distinctions return to its source, and in this alchemic center it may be remade, again becomming molten liquid, and may enter into new combinations, whereat it may again be thrown forth as a new crust, a different distinction. So that A may become non-A. But not merely by a leap from one state to another. Rather we must take A back into the ground of its existence, the logical substance that is its causal ancestor, and on to a point where it is consubstantial with non-A then we may return, this time emerging with non-A instead."

--Kenneth Burke,
p. xix.

A Fictional Play
(based on a speech by
Richard M. Nixon,
'The Cambodia Strike,'
April 30, 1970)

R.N., President of the motion picture studio, stands with set jaw, addressing the writers gathered around the table. WALLY sits on his left, a small man who was named to the writing staff despite fears that he would not be his own man. WILLIAM sits next to him, now balding, a friend of R.N.'s father who is exercising less and less influence on the staff. MELVIN sits to R.N.'s right. He is a tall man with a pointed head and a wrinkled forehead extended by his baldness. JOHN, the staff gag writer, sits on the far right.

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Another Episode in

The Great American Adventure

By James F. Klump

R.N.: You're probably asking yourselves why I called you here today. It has to do with the script for "The Great American Adventure." Ah, yes, our epic war picture to end all war pictures. I've decided to add a new attack to the script.

WALLY: Excuse me, R.N. I know we've talked about this problem so many times, but I still think that a ten hour movie is simply too long.

R.N.: Yes, yes, I agree, it is unfortunate, but you see, our resolve is being tested. Others are saying that we cannot successfully finish this picture. I never want them to think that this company, so strong and powerful, and with all our resources and wealth, cannot finish producing this epic. What will they think of us if we quit now?

Now specifically, in the new attack the Duke is to lead his brave troops across the border into that neutral country where the enemy keeps hiding.

WILLIAM: With all due respect, R.N., I don't see how we can ever introduce this episode into the play. Everyone knows that the Duke is a great defender of justice and liberty, and a great leader of men. But, R.N., what will the audience say when he just turns and charges across the border, and into a neutral country? Why, that's aggression, they'll say. To introduce a complication like that when the Duke is supposed to be our hero will really flip the audience.

WALLY: Not only that, R.N., but in the last scene the Duke announced that he was going home. How can we have him turning and fighting another battle?

R.N.: (wiping his brow with a neatly folded handkerchief) That's why I called this meeting. These are the problems that we have to master in writing the script. How can we write the attack into the script while preserving the Duke's image as a hero?

The key, as every good playwright knows, is to make the audience think that these events grow naturally from the drama, that they had to occur. The audience must look at the characteristics of the actor, the scene, the purpose of the drama, and say that this action is inevitable. That is our task, gentlemen, to make the audience realize that this action is no digression, but grows directly out of the dramatic situation. Now, how can we create action that makes the audience see?

JOHN: Well, R.N., everyone knows that wherever the poor, the weak, amd the innocent need defending, the Duke will be there defending them. If we can just emphasize that he is really defending innocence the attack will grow out of the Duke's character.

R.N.: (forming a "V" with the fingers of each hand and raising them to his side and toward the ceiling) Sure, its a natural. What else could the Duke do, given his image? He must go to the rescue of any poor, weak, innocent country under attack.

MELVIN: Not only that, R.N., but everybody knows that the Duke would never abandon his men when they were threatened. So if the enemy is threatening the troops that he is planning to leave behind, before he returns home he must turn and fight.

R.N.: In fact, we can even have the enemy threaten the success of his flight out of the area.

MELVIN: (snapping his pointer on the table) Sure, then he'd have to fight is he wanted to go home. How could anyone blame him? We'll just make it look like his trip home cannot come-off without his returning to fight.

R.N.: Gentlemen, I think we have it. The attack is merely a manifestation of the Duke's character,

his defense of innocence, and his protection of his troops. Faced with this deteriorating situation, he should and would turn and fight.

JOHN: One minute, R.N., the scene has to be written so that the audience, knowing what they know about the Duke, will see that he has no choice but to fight. What kind of scene does the attack require?

R.N.: Well, it's obvious that the audience has to realize that the enemy is out to rape this little country. That shouldn't be hard to write in. We've already had the enemy using that neutral territory for the other nine hours of the epic.

JOHN: But will that be enough, R.N.? If the enemy has been in the area for all nine hours, the audience might wonder why the Duke's honesty, justice and protectiveness justify an attack now when they didn't earlier.

R.N.: We'll have increased enemy activity against the poor, weak, innocent, neutral country. After all, hostile actions against the country are worse than mere enemy presence. We'll have the enemy stepping up attacks against the neutral country.

MELVIN: (again picking up the pointer) R.N., we must have the enemy attacking the Duke's troops from this country again. That way he has to follow the enemy across the border to protect his troops.

R.N.: Excellent suggestion. And we'll have the attack area be a massive storehouse of men, material and weapons, built-up to attack the Duke's troops. And to climax it all, we'll have the enemy headquarters, the very throbbing center of the enemy's penetration, located in the area so that the Duke has to go into the area to tear it out.

JOHN: R.N., you're a genius. Who could ever believe that an attack that grows so naturally from the Duke's character, and the situation he is in, is an unjust digression.

WILLIAM: One thing still bothers me, R.N., the Duke is still going to reverse his course and attack across the border, invading the neutral country. What if the audience forgets that the Duke only attacks to protect virtue and innocence? Someone in the audience may forget how peace-loving he really is.

R.N.: Well, we'll have to tell them how he hates to have to fight. He can emphasize how much restraint he has shown and how reluctant he was to attack.

JOHN: Why not have him reaffirm that he wants to leave if the enemy would only let him?

R.N.: Wonderful suggestion.

Well, gentlemen, it seems to me that we have explained to the audience that given the Duke's nature, his high purposes, and the situation he faces, he must take this action. These factors call for attack.

WALLY: R.N., I keep fearing that this epic will be another "Cleopatra." This new attack may move us no closer to the movie's end. We'll keep putting millions of dollars into it, and risk our best actors trying to make it a success and nothing will help. In the end the plot will just collapse.

R.N.: But if we don't try, who will ever trust us to produce any more great films. Gentlemen, I promised you and the stockholders that this film would be a success, and I will keep that promise.

MELVIN: Do you really think we can pull off this new attack with audience approval, R.N.?

R.N.: I'm sure of it. That's the nice thing about being a playwright. You can write the script as you want and no one can compare it with any "reality" and accuse you of distorting the facts.

Reference:

Kenneth Burke, Grammar of Motives (Berkeley, University of California Press, 1969).

The Graduate Student's Mother Goose

BY DONALD K. DARNELL
University of Colorado

B.L. Whorf, an avid scholar
Had some ideas that were worth a dollar.
He entrusted them to his linguistic system
Where they were lost, but he never missed 'em.

The Rise and Fall of the Hot Rod

The Rhetorical Significance of a Quarter Mile ET in the Low Twelves

By Douglas Muirhead

In the early 1960s the American economy was booming. Money was easy, and the nation was in a state of affluence. One of the primary beneficiaries of this affluence was the youth. For the first time, teenagers were in the position of having more money than they knew what to do with. Naturally, there was an immediate trend towards producing things for them to buy. The automotive industry was no exception. This article will first examine the history of the high performance automobile and then identify the various ways in which these historical changes affected the rhetoric of automotive advertising.

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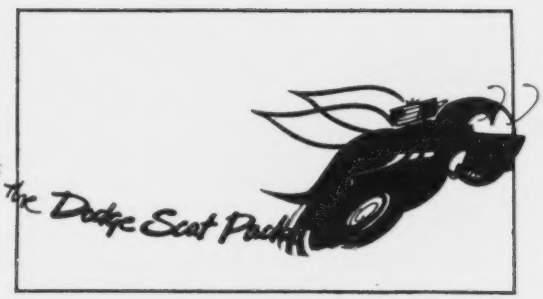

I

In 1964 Pontiac mated a large (389 cu. in.) engine to their intermediate sized car and called the result the GTO. The car was blindingly fast and could even, on occasion, be relied upon to stop. Sales were phenomenal. This was the start of the Muscle Car boom. For five years thereafter, until about 1969, Detroit was able to sell as many such cars as they cared to produce. In 1965 Oldsmobile offered the 442. Dodge and Plymouth began offering incredibly powerful engines in their intermediate sized cars. And, of course, new advertising techniques were developed to publicize what they had. An immediate example is a television advertisement for the Oldsmobile 442 which run in 1965. A driver took the car into the middle of an empty lot, revved the engine and dumped the clutch. He then proceeded to drive in wallowing fishtailing circles, as his tires screamed and clouds of smoke poured out of the rear, and an announcer stood by making such comments as, "Listen to that baby howl." It was very crude but very impressive.

But in 1968, the beginning of the end for the Muscle Cars occurred when the federal government issued a list of maximum emissions which would be permissible in the future. Pollution had suddenly gained public interest and there was no way to avoid meeting these standards. Unfortunately, in order to reduce emissions it was necessary to reduce power. Lower compression ratios, leaner carburation and other necessary measures resulted, by 1972, in cars that had engines 50 cubic inches larger putting out 50 fewer horsepower. Furthermore, by 1972 the economy had once again tightened up to the point where youth could no longer afford to pay out $4,000 for a car, get only five miles per gallon, and pay $600 to $1,000 for insurance each year.

II

All of this created real challenges in an advertising business which had traditionally been middle-class, consumer oriented. Suddenly, the old attractions of luxury and longevity were no longer effective. Advertising agencies were faced with the problem of creating new slogans and campaigns that would attract the youth market. It is the purpose of this section to identify the various ways in which the agencies sought to meet this challenge.

In this analysis, we shall focus upon the youth market, and it is only reasonable, then, to rely for examples upon a youth-oriented magazine. To this end, Car and Driver is an obvious choice for it is a prestigious magazine in the specialty car culture and does receive, as a result, advertising from most of the major car manufacturers. In order to secure a systematic sampling, the October issue of Car and Driver from 1965 through 1971 was selected as the element for examination. The next year's models are always unveiled in September and, therefore, October typically receives the largest quantity of newly released advertisements. In the interest of continuity and significance, I have tried to use Dodge and Plymouth advertisements (essentially the same thing) whenever possible.

As noted, the GTO was the start of the specialty car boom in this country but that does not mean that the success of

one offering caused all of the manufacturers to jump into the field immediately. The rhetoric of the advertisements for 1965 was definitely aimed at the youth market but the performance image was not yet being wholeheartedly stressed. Instead, there was simply a picture of the car in a relatively neutral setting and an attention grabber headline such as "Join the Dodge Rebellion." The text of the ad would include as many subtle (and not so subtle) enticements for the young as could be included. The Dodge examples implore us to "Face it. There's a bit of rebel in each of us." The car is described as having "swingin' styling" and "performance that runs from Pow to Wow!" Plymouth proclaims, "Satelite is the newest, hottest Plymouth for '66." But, nonetheless, both ads still include luxury as an enticement. Deep pile carpeting and padded dashes were still viewed as desirable for all.[1]

By 1966, the trend was becoming more obvious. Instead of a plain car in a neutral setting, this time we see a Plymouth Grand National stock car racer leading a pack of other (and, therefore, of course, lesser) makes and we are given a rundown of the Plymouth competition successes of that year. On six different tracks with five different drivers, "Hemi-powered Plymouth Belevederes show they have what it takes to make winners..." The connection is blatantly obvious. If they win on the track, they will win on the street. To a generation of "street racers," this is positive inducement indeed.

In 1967, muscle car advertising really hit its stride. This was the year of the Dodge Scat Pack. For the first time, the men and women shown admiring the cars are undeniably on the low side of 30 (and sometimes hardly over 20). An even more important breakthrough, for the first time Detroit seems to realize that the youth market wants to know what it is buying as well as why it should buy it. For the first time, things like "special springs, shocks, sway bar and oversized anchors" are mentioned. These cars have bucket seats as standard, with a bench seat as an option. To reinforce the image, there is even a "super-bee" emblem with zoomy exhausts and wildly spinning wheels. For the piece de resistance, the back page gives a rundown on the various high performance engines available. The text makes reference to the "throaty rumble deep down inside that makes you vaguely uneasy to be standing still." It then warns of our duty to keep these hot machines out of the hands of those who think they are just "cute." The "Clean Machine," the "Time Machine," and the "Scat Pack Compact" are all cars designed to entice any young man with a grain of adventure in his soul or at least so it would seem to say.[2]

This Scat Pack format, or in the case of Plymouth, the Rapid Transit System, is the style the advertisers would stick to for the duration of the trend. The biggest change to be found for 1968 is that the "super bee" emblem sports wider drag slicks which are smoking more and the little fellow has an even more aggressive expression on his face. Again, the emphasis is on performance. "Play your cards right and for three bills can get you a whole lot of car." There is an even more extensive description of the standard performance equipment and, of course, the optional Hemi head engine which won Chrysler so much of its fame. The text of the Super Bee ad is a full fledged racer story, a premonition of things to come, and the ironic little attempt to assuage establishment bad

[1] See, Car and Driver, 11 (November 1965) 5, 121 and 122.

[2] See, Car and Driver, 13 (October 1967) 4, pp. 61-68.

temper ("Saftey is no accident. Drive with care.") fits in so well as to be almost invisible if you don't want to see it.[3]

1969 was the year the muscle car reached its peak. The smog control laws had already begun to cut into actual performance and by now the In-crowd had already begun to turn away in search of new thrills, but the momentum of the muscle car field had become too great to stop. In 1969, the little emblem had finally acquired the ultimate wrinkle-wall slicks and for endorsement, Dodge had acquired the services of three famous drag racers and two leading stock car racers. All had achieved their successes driving Dodge equipment. The Scat Pack had elevated itself to Scat City. By now advertising had acquired an almost frantic note in its search to prove that these cars are the best. Super car sales were by now on the decline and campaigns were resorting to such gimicks as the Scat Pack Club in an attempt to make the younger buyer feel he is part of the crowd. Specifications given by now are so exhausting as to be overkill. The facts are that the sales of these muscle cars had reached their peak in 1967 and had been going downhill ever since.[4]

In the October issue of Car and Driver in 1970, there were only two advertisements from American car manufacturers. One was for the Mercury Comet, a slightly more luxurious version of the Ford Maverick, the other was for the Chevrolet Vega, the new answer to the imports. Neither of the advertisements laid any stress on acceleration. The most Chevrolet said of the Vega was that it "steps right out when you step on the gas." Mercury mentioned the availability of a 210 horsepower V-8 as an option. The major emphasis in both ads is on economy, small size and simplicity. However, these ads are not an accurate reflection of the development of the muscle car field. Manufacturers had not stopped pushing performance cars although they had cut back on their budget. However, this example will stand because the ads for 1971 give a clear indication of the trend anyway.[5]

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[3] See, Car and Driver, 14 (October 1968) 4, pp. 17, 19 and 21.

[4] See, Car and Driver, 15 (October 1969) 4, pp. 61-68.

[5] See, Car and Driver, 16 (October

Don Garlits tests Challen
Says it's "triple tough"
It's the day after race day . . . U.S.A.! In a small brick building in Highland Park, Michigan, a group of white-coated engineers roll a long-snooted automobile into a closed van. In the Daytona Beach airport, NASCAR winner Bobby Isaacs catch ne for Chelsea,
ground for the Scat Pack Chargers. Monday morning 5 a.m. the
Congratulations . . . you've got
DODGE fever

In 1971, the Rapid Transit System is back, but oh, how the mighty have fallen. Now, it is the "Rapid Transit System and friends" and all emphasis on performance is gone. In fact, it is the "friends" which are now more important to Plymouth. These are basically the same cars as their predecessors except that they possess engines which are designed to produce a minimum of smog emissions and a minimum of hostility on the part of an insurance company. By now, it had become easily possible, in fact almost unavoidable, for anyone under 26 and possessing a high performance car to find himself paying anywhere from $600 to $1,000 in insurance premiums each year. The "friends" have been designed to fall within the limits that the insurance companies have placed on normal risk cars and yet still lend an aura of sportiness to the driver. Having come full circle, the major thrust of this advertisement has again returned to the old refrain of "Our cars are put together better to last longer."[6]

Scat City is anywhere competition is hot, keen, and sanctioned.
426
HEMI DUAL 4-BBL V8
Horsepower.....425 @ 5000 rpm
Torque (lbs.-ft).490 @ 4000 rpm
Compression Ratio.....10.25
Recommended Fuel....Premium
Exhaust Type
THE TIME MACHINE
Hey, Cat, Show Your Scat!
Dodge Scat Pack
Yes, please send me the Scat Pack decals, lapel badges and catalogue of other Scat Pack Goodies. Enclosed is my 25¢ for postage and handling.
Save the competition for the track.
Be a friendly driver.

This, then, has been the development of the rhetoric of automotive advertising in the era of the Muscle Car. It has followed the same cyclical pattern as the Muscle Car movement itself did as a whole. From relatively normal advertising for a relatively normal car, it progressed to "extremist" advertising for the more extreme cars that developed and has now come full circle back to normal advertising for cars which have been forced to become normal. Having lagged at the start of the trend by almost two years, the advertising then overshot its goal by another two years. This having been the case, a distinct emphasis placed upon safety should come within the next year or so. The rhetoric generally has not been subtle as befits its audience. However, even in its blatancy, it has had little effect. An examination of the muscle car culture, as it developed in this area, indicates that advertising per se had almost no effect upon its development. It did, upon occasion, call attention to a new model being released, but always that model had already been announced in the magazine in which the ad appeared.

The major fault of the advertising is that it was so totally derivative. Each new fed was emphasized, but always after it was established. In order to have been effective, the advertising would have had to lead the buying public where it wanted to take them. That, however, would have required more courage and foresight than the automotive advertising industry was prepared to display. It did not, and in consequence, it was largely ignored.

1970) 4, pp. 2 and 30-31.

[6]See, Car and Driver, 17 (October 1971) 4, pp. 18-19.

Mass Media and the Fine Arts

Fiction, Message and Critic

JUDITH WILLIAMS/A Review of 'The Tenants'

THE TENANTS. By Bernard Malamud. Farrar, Strauss and Giroux. 1971. $6.95.

Bernard Malamud's new novel, The Tenants, is a symbolic microcosm of societal pressures in fictional form. The novel's situation suggests some of the tensions.

Harry Lesser, white, Jewish, a bachelor old at 35, is a writer who has been working for ten years on a single novel. His first was a critical success but a financial disaster, his second the reverse, and his third, the end not yet in sight, is to be his salvation. Protected by rent control against eviction, he holes up on the top floor of a decaying Manhattan tenement scheduled for demolition. "In New York, who needs an atom bomb? If you walked away from a place, they tore it down." Periodically, the landlord, Levenspiel, cajoles, pleads, or bribes Lesser, his sole tenant, into evacuating so he can get the albatross off of his back, replace it with a line of new stores, and retire on the rents. Lesser resists, fighting to finish his novel where it began, promising to leave when his work is done. The book is about, "love, I guess." Lesser knows he's had no time for or experience with the subject, yet hopes when he has figured out the end, he'll know what love is.

Into the writer's grimy, foul-smelling isolation quietly moves Willie Spearmint, a militant black, hope-to-be novelist between soul and revolution. Harry thinks he can do without the intruder; Willie, seemingly oblivious to the other, pecks away on a long, rough semi-autobiographical account of the brutalization of blacks. Both continue working with intense dedication and increasing uneasy interaction in their

barren refuge. Hesitantly, Willie asks the more experienced writer for criticism. When told his writing needs formal tightening, the black explodes in rage at such typical honky criticism. "You've bitched up and whammied all my pleasure that I used to enjoy out of my writing," he shouts back. When Lesser meets and co-opts Willie's white chick, an off-Broadway actress, their barely tolerable relationship breaks. For his efforts, Willie repays Lesser by destroying his ten year manuscript. Lesser quickly begins to re-create his struggle before it escapes him. Contact between the writers is reduced to reading crumpled balls of manuscript tossed into garbage cans. A final confrontation is ultimate, ending in a dual execution..."Each, thought the writer, feels the anguish of the other."

The book is a symbolic playing out of stereotypes. Lesser, the artist who is hung up on form and technique without soul, contrasts with Willie, "Bill Spear" as he signs himself, (the Bard of the Future?) who is hung up on black action. Ultimately, the two men who retreat monastically from the world they try to communicate with, are reduced by lonliness to a minimal existence. They cannot reach across the race to each other, and they guarantee their words will never reach the world. Willie and Harry show no love or mutual need for each other for survival. The image is of characters in a Beckett play, on a barren stage, where life is futile and incomplete. Malamud here addresses the dual issues of art, form versus content, and the black-white struggle for co-existence. We might hope that the bond of creativity would transcend racial conflict. But, the grating of technique and form against freedom and raw intensity only compounds racial differences. Lesser's criticism is simply irrelevant to what a militant black writer is trying to achieve. The result is no accomodation.

Lesser, the man, is made to feel the "lesser man." He has no soul, no fire, knows nothing of love. The myths of racial sexuality are called up here. The celibate Lesser is first awakened by a black girl before attempting Willie's white mistress. Willie and Irene love under the picture of a black Jesus. Clearly, the New Chosen People are black, not Jews. Malamud's vision is frightening here. There is for the black and white man, Jew and non-Jew, no identification, no accomodation, only annihilation for both. Resolution of conflict is destruction, ironic in the face of love, Lesser's theme. The seeds of destruction come not only from society bred racism, but from within each man's own obsession, making it impossible for each to relate to the other.

The Tenant is strong in its interplay of polarities...black-white, Jew-non-Jew, isolation-communication, civilization-jungle, formalism-freedom. The interweaving of the fates of the disciplined Lesser and the intense Willie is highly effective. The dialogue and characters are authentic. Yet, we only see Willie from Lesser's view, never from within Willie. Malamud may be reflecting the black change that you can't talk about the black experience unless you are one, as Willie charges Lesser. What results is slightly trivial, neither satiric or inward enough to express a full human. Unfortunately, sexual stereotypes are reinforced rather than undermined.

We do see a range of human interaction. Though Willie appears as a barbarian contrasted with Lesser, he has genuine grievances. Both are artists trying to make sense of their unique experiences. Both Malamud and Lesser write about characters who seek love through their own creations. Both have trouble finding an ending. The Tenants has a strong personal quality expressive of Malamud's artistic vision and societal assessment. The book ends with a

scream for "mercy" from the landlord when discovering his mutilated occupants. Mercy is all Malamud allows us to seek, when man apparently cannot redeem himself.

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Fiction, Fantasy, Reality

SANDRA PURNELL/A Review of 'Rabbit Redux'

RABBIT REDUX. By John Updike. Alfred A. Knopf. 1971.

Rabbit Redux is John Updike's sequel to his earlier novel Rabbit, Run. You might guess that "redux" means something like "come back" and it does. But with a twist--it means "literally, led back; specifically, Medically, indicating a return to health after disease."[1] Rabbit is back, but not entirely of his volition. Who or, perhaps, what led him back?

"Rabbit" is Harry Angstrom, former high school basketball star and now a solid middle aged citizen of a small Pennsylvania city. The nickname from his high school days almost clings to him. He is still tall and pale and, now, soft.

Harry has a wife whom he married as a teenager when it became apparent that she was going to have his child. He has a son, thirteen years old and the memory of an infant daughter who died. And he has Pop and Mom.

"Pop, Mom, Moon." That is the title of the first chapter. What do these three words have in common? Most obviously, the "o" in the middle. The zero in the midst of all of them and the zero is Rabbit. He is the modern American citizen, reduced to essentials by the art of the novel. One way of looking at this drama is in terms of Burke's pentad--particularly the scene-agent ratio. Is Rabbit the citizen who responds appropriately to the contemporary American scene? Did the sixties create the zero that is Harry Angstrom? But the scene-agent ratio, in Burke's framework, rests on the premise that human life can best be interpreted as action (the act) rather than as motion (the machine). Harry, however, seems to be an automaton, a creature of motion without action. He has a more personal relationship with the linotype machine he operates than with any human being: after a short talk with his father, "he returns to his machine gratefully. And it fits right around him, purrs while he brushes a word from his mind ("Poconos"), makes loud rain when he touches the keys, is pleased he is back."[2] He is more at home here than in the arms of his wife: "Janice is gone from the kitchen. He finds her in the living room crying. He goes and kneels beside the sofa and puts his arms around her but these actions feel like stage directions followed woodenly."[3] Rabbit is more analogous to a moving corpse than a live, living, acting person. In a

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[1]Webster's New International Dictionary, quoted on the fly leaf of Rabbit Redux.

[2]John Updike, Rabbit Redux (New York: Alfred A. Knopf, 1971), p. 31.

[3]Ibid., p. 75.

sense, he is part of the scene upon which other characters and events act. In a darkened room with the TV on, "his own body became a barren landscape lit by bombardment, silently exploding images no gentler than Janice's playful ghostly touches, that pass through him and do him no harm."[4] Rabbit is ultimately, finally, totally passive.

Rabbit has progressively lost contact with himself; he has no sense of his own reality. The second page of the novel describes him as "verging on anonymity." He sees life slipping away, uncontrollably taking its toil. He is preoccupied with old age and death--the process of deterioration. "It comes to him: growth is betrayal. There is no arriving somewhere without leaving somewhere."[5] "'Things go bad people go bad, maybe a whole country goes bad. The Blacks now have more than ever, but it feels like less, maybe. We were all brought up to want things and maybe the world isn't big enough to take all that wanting. I don't know. I don't know anything."[6] He is a "ghost, white, soft" and has "this sensation of nobody hearing him, of his spirit muffled in pulpy insulation, so he talks all the louder and more insistently." Alone with himself, he finds that he is numbed and hollow.

Likewise, he discovers that he has no elemental contact with his wife, son, mother, father, a young hippie who moves in with him, or with the events that surround him. He perpetually watches the news, follows the July, 1968 moon shot, notices that his wife has taken a lover and left him but responds with, "'I don't know, Mom, I know it's happened, but I don't feel anything yet." He never does feel it. Nothing reaches his soul.

Only two events seem to arouse him. One is a discussion of the Viet Nam war, which he defends: "America is beyond power, it acts as in a dream, as a face of God. Wherever America is there is freedom, and wherever America is not, madness rules with chains, darkness strangles millions. Beneath her patient bombers, paradise is possible."[7] And yet, paradise seems to have escaped Harry; he is chained, strangling, trapped in darkness.

Second, Harry gets a rush of joy from beating his wife, "her sobbing arises muffled and, astonished by a beauty expressed by her abasement, by a face that shines through her reduction to his craven posture, he pauses."[8] As this moment passes, he mourns "the receding of that light, that ecastasy of of his hitting her, of knocking her open."[9] But Harry and his dying life return to their senseless, thoughtless norm.

As a study of America in spiritual crisis, Rabbit Redux is sensitive and revealing. The first hundred pages, however, tell the whole story. The remaining three hundred are elaboration of the theme and, thus, are largely unnecessary. The use of the moon shot as a source of imagery is excellent. The barren, lifeless moon becomes symbolic of middle-aged, middle-class America in 1968.

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[4] Ibid., p. 70.
[5] Ibid., p. 78.
[6] Ibid., p. 80.
[7] Ibid., p. 100.
[8] Ibid., p. 64.
[9] Ibid., p. 65.

The Fiction of Non-fiction

DAN L. MILLER/A Review of 'The Vantage Point'

THE VANTAGE POINT: PERSPECTIVES OF THE PRESIDENCY 1963-1969. By Lyndon B. Johnson. Holt, Rinehart and Winston. 1971. $15.

Perhaps too much has already been said of that gangling, bigger than life image of a man who did so little to earn the dislike of so many. But despite Johnson's inability to communicate his humanity to the American public while in office, his authorship inadvertently leads the reader to fantasize upon the tragedy of a man once so powerful, now so pitiful.

Before entering the Oval Office, Johnson's reputation as a living force of the Senate was a role which he obviously enjoyed and fostered. However, Johnson's fantasy and the image which he encouraged among colleagues was suddenly shattered by a fatal accident in Dallas. Now as President, he found it impossible to transfer his Senate image into the White House. The American public was unwilling to legitimize his personally held fantasy of the master politican who was "right" for America. Instead, people across the land, even those in Texas, viewed Johnson as an intruder, an usurper of the Kennedy mantel.

The most salient feeling that one gets in reading The Vantage Point is that Johnson made his decision consistent with his perception of the American interest. But a secondary and more telling feeling is that all decision making was likewise consistent with a grand strategy to make the Johnson Presidency more than a mere playlet of the Kennedy dream fulfilled. In short, rather than merely giving "perspectives of the presidency" as the subtitle promises, Johnson actually gives perspectives of a man making strategic decisions in an attempt to escape the shadow of his predecessor.

It is from this perspective that Johnson seems to approach the re-telling of the ordeals of his tenure. Johnson's rhetorical problem was how to appear as a strong president on the basis of his own wisdom while not undermining the Kennedy memory. Johnson's choices of how he attempted to meet this challenge are a matter of record, and this current effort merely serves to reinforce the record with a plentitude of detail and description. The key to the apparent Johnson strategy was to appeal to the public not merely as a shrewd politican, but as a modern father figure, the ten-gallon topped Texas-American who through diligence and hard work rode his faithful steed from his home on the range to the ultimate trail's end.

In the log cabin tradition of Honest Abe, Cousin Lyndon, with all of the guile of a local grocer, approaches the public with the plain truth--advancement was blocked by traces of Kennedy clan resentment, his heart was heavy with sorrow over the war despite a Texas twang, the War on Poverty might have been won with better Broadway-musical score and the civil rights bill was for God, mother, apple pie and only a few blacks. But the American public simply failed to buy into the emerging Johnson strategy of "I'm

an underdog."

Despite the dolful eyes piercing out from behind his heavily made-up television mask, his homely ruralisms failed to stir the hearts of that still sleeping monster--the silent majority. As an American, he appeared too American. As a President, he appeared too postured. As a man, he appeared too political.

The Vantage Point thus constitutes an authoritative account of a man in search of a popular fantasy and the mistakes he made while trying to reach the public. He began to tell himself that he really was a strong President, and that his critical decisions were correct. There is no doubt as to the honesty of his opinion when he declares that, "I think we tried too hard to spell out our honest drive for peace." Or: "I had not wanted the top spot on the ticket." Or: "The Tet offensive was, by any standard, a military defeat of massive proportions for the North Vietnamese and the Viet Cong." Or on the 1967 riots, he is convinced that demagogues "took advantage of distressed people to advance their own political cause."

Johnson's continuing mistake is how he approaches a hostile audience. Under the unusual circumstances surrounding his entrance to the White House, the people of America probably did misjudge the man and his ability. However LBJ's constant use of explanatory rhetoric strained through a southern drawl could not and did not replace public perceptions that the peace feeler was not honest, that Johnson really wanted to be President, that the Tet offensive was a tragic American defeat, or that he could have prevented the 1967 riots.

Hence, the American people moved from a state of hostility to a state of apathy towards their President. The polls turned against LBJ and the "credibility gap" grew to its present insurmountable span.

Johnson's book is hopefully his last effort to reach out to the American public, and his final attempt to get them to sanction his fantasy that he was indeed a great President. But like all previous efforts, Johnson's strategy falls short of briding the gap and the book is merely read as a rigor mortus effort.

Yet, there is one unique and quitely saddening perspective to be gained from this book, and that is a view of Johnson as a man of nearly tragic stature. He was a proud man of proven abilities with a genuine concern for America, who was forced by circumstances beyond his control to accept a difficult role. Yet, he was a man with a tragic flaw; a man with a typical Texan sense of pride and ambition. When approached from this vantage point, Johnson's book becomes a disquieting testimony of a dedicated career that ends not with the applause from a reviewing stand, but with the whisper of turning pages.

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Focus on Film

GARY L. SHERMAN/Going Between with Losey & Pinter

The best recipe for a successful marriage of minds--as for any other kind it seems--is that the partners involved should have much in common. It is equally important, however, that they should be as dissimilar in as many ways as they are alike. These two qualifications are abundantly fulfilled in the collaboration of Joseph Losey and Harold Pinter. They are alike in that both are outsiders. Neither was born into the kind of English aristocratic or upper middle-class world that their films describe. Losey is, of course, American, and therefore out of the running. Pinter, though English, was neither born nor educated into the kind of world which fascinates him and Losey--at least when they are working together. For it is curious that when Pinter is on his own, in his plays, he deals with a seedy world of derelicts, outsiders, and tramps. And when Losey is on his own, the milieu of his films is seldom the same as in the films he does with Pinter.

Together, if not separately, both men seem fascinated by the possibilities offered by a depiction of a privileged world. The fascination is reflected in the smart Chelsea house of The Servant to the spires of Oxford in Accident and now in The Go-Between's splendors of upper-class life at the turn of the century. In the Go-Between everything in the garden and house are lovely. It is only underneath the muslin dresses that beat the savage hearts. Losey and Pinter burrow beneath the veneer of a civilization of manners to lay bare what lies there.

In the beginning of the film, hostilities are about to break out at Bradham Hall. "The past is a foreign country: they do things differently there...." Marian is engaged to Lord Trimingham and is carrying out a passionate affair with Ted Burgess, a farmer on the estate. Everyone knows or suspects it, but no one says a word about it. Into this charged atmosphere fate brings young Leo Colston, a boy from a shabby-genteel home, invited by a richer schoolmate for the summer holidays. Leo, like Losey and Pinter (like us, in fact), cannot help but be seduced by life as it is lived at the Hall. The charm of the Maudsely family is irresistible. During the course of the film, however, we gradually discover that beneath the surface blandishments, formal pleasures of tennis, tea, and above all, cricket, there lies something far less pleasant. The tragic irony lies in the fact that while we see it all, poor Leo is blinded by his vanity and pleasure at being taken up--he sees nothing as a result.

Moreover, the acting is centrally necessary to keep up this illusion. Margaret Leighton and Michael Gough (as Marian's parents) and Edward Fox (Lord Trimingham) succeed strikingly in creating the illusion of being truly well-bred--an illusion that so much impresses little Leo. Alan Bates, good as he is as Ted, is no match for them--nor is Julie Christie as Marian. Only Dominic Guard, as Leo, holds his own against such competition. Toward the end, when the masks come off, Margaret Leighton breaks up terrifyingly:

The charm and beauty gone, she becomes a Fury. Even Leo suddenly becomes dimly aware of the abyss into which he and they have fallen.

In the opening shots, we are introduced to the tone and mood of the entire film. We begin with a fast tracking shot laterally following the carriage bringing the two boys to Bradham Hall. We then cut to a long shot of the carriage (moving across the screen from left to right), and at the same time, as one of the boys rises to grab at some leaves from a branch, the camera moves (or zooms) in towards them. This compounding of movement gives a breathless start to the film, plunging us into this new world in much the same way as Leo must have plunged into a world he had never known, and which was to destroy him. His first vision of Marian and her family comes from high up on the balcony of the house, as he looks down on the grass. In Norwich Cathedral we see him dwarfed from the vaulted ceiling, and the plunging verticals give us some sense of the vertiginous nature of what is to befall him throughout the film. All through the Go-Between, the double stair case plays an essential role--we are always looking down with Leo, or looking down on him. Even outside the house, when Leo is frantically running off on his errands, we see him, a tiny figure against the Norfolk countryside. Very flat, Norfolk makes Leo look flatter. However, Leo is no passive figure. Yet, like some tragic hero, he rushes headlong to embrace his fate.

The use of time in the film version of The Go-Between is unique when contrasted to the novel of the same title. The novel begins with a prologue in which Leo Colston, now grown old, comes across a youthful diary. The main part of the novel is concerned with the evocation of the fatal summer at Bradham Hall. The book ends with an epligoue in which we discover what the effect of that traumatic summer was, what kind of man Leo has become, and it closes with Leo's return to the Norfolk village. The film gets rid of both prologue and epilogue; instead, there is a double articulation of time: as the story of the summer runs along, it is interrupted from time to time...at first only by occasional flashes, later by longer scenes, of Colston arriving in Norwich now, making his way to the village, meeting Marian's grandson, and finally being asked by Marian to do one more errand, for the last time to act as go-between.

Losey and Pinter have not only transposed the novel into filmic terms, but also have transformed it into a film classic. More than in his previous films, Losey here achieves an almost palpable sense of reality--which gives the moral force of the film a greater intensity because of the heightened contradiction between apparent surface and true subject. You can feel the clothes, you can smell the heat; and because all these sensual details are so physically realized, you end up hearing the unsaid, and seeing the unseen.

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Critical & Directive Input

MOMENTS/past tense

To survive as an open system, MOMENTS requires evaluative as well as creative input. MOMENTS/past tense provides an opportunity for critical assessments and reactions to articles which have appeared in MOMENTS.

Comments on 'If You Can't Say Something Nice...'

BY RICHARD L. JOHANNESEN
Northern Illinois University

The topic of Ms. Kidd's article (Moments, Vol. 1, #3) is most timely. Growing interest in and emphasis on the Buber-Rogers view of interpersonal communication is emerging among speech communication scholars. Programs at the S.C.A. conventions in New York and San Francisco focused on this topic. At least one anthology with this emphasis has been accepted for publication and at least one brief textbook with this approach is being submitted to publishers. And the Quarterly Journal of Speech for December of 1971 carries an article exploring the nature of dialogue.

Ms. Kidd generally shows a sensitive

The Nature of Communication as Dialogue

BY RICHARD L. JOHANNESEN

Dialogue seems to represent more of a communication attitude, principle, or orientation than a specific method, technique, or format. One may speak of a spirit of dialogue in the human communication process. Or one might think of a dialogic stance in much the same way that Wayne Booth has discussed various attitudes of speaker toward audience under the rubric of rhetorical stance.

Let us now describe the major components, the fundamental characteristics, which virtually all scholars writing on dialogue, under whatever label, identify as essential for dialogic communication.

(1) Genuineness. One is direct, honest, and straightforward. One imparts himself as he really is and avoids facade, strategem, or projecting an image. The communication filters formed by roles, conventions, and artifice must be overcome. Openness to all relevant information and feeling is encouraged.

(2) Accurate Empathic Understanding. Things are seen from the other's viewpoint. One feels an event from the side of the other as well as from one's own side. Feelings should be accurately reflected and clarified.

(3) Unconditional Positive Regard. One expresses non-possessive warmth for the other. The other is valued

understanding of communication as dialogue. Particularly her differentiation between an honest response and a judgment (p. 34) in explaining the non-judgmental stance is a point well taken.

I would suggest, however, that there are several areas in which her analysis might be strengthened. Rather than contrasting dialogue and the etiquette approach (the avowed purpose of the article), the fundamental contrast (and tension) is between dialogue and manipulative, exploitative persuasion. She touches on this topic only briefly (pp. 33-34). (For an analysis of the dialogue - persuasion dichotomy, see: R. L. Johannesen, "The Emerging Concept of Communication as Dialogue," QJS, December 1971.) Confrontation of and resolution of this supposed dichotomy is crucial for the future health of speech-communication teaching and research.

The author also seems to overstate her case in claiming that a "myriad of speech texts" emphasize the etiquette approach. The ones she specifically cites are all high school textbooks. She says nothing about the numerous college level texts, especially the recent ones which focus on interpersonal communication. Recent texts, such as those by Brooks, by Keltner, and by McCroskey, Larson and Knapp, do not seem to take either approach. And Giffin and Patton's Fundamentals of Interpersonal Communication does reflect at least a semi-dialogic stance (see, especially pp. 159-176, 190-196, 210-217).

Finally, the author could probe more deeply than she does the ethical standards inherent in a dialogic approach to interpersonal communication. She only briefly examines this topic (pp. 33-34). Interested readers may want to consult Paul Keller and Charles T. Brown, "An Interpersonal Ethic for Communication," Journal of Communication, March 1968, pp. 73-81.

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for his worth and integrity as a human. A partner in dialogue is affirmed, not merely tolerated, even though one opposes him. The other is affirmed in his right to his individuality. Unconditional positive regard also implies a desire to assist the other to maximize his potential, to help him become what he can become. The spirit of mutual trust is promoted. One affirms the other as a unique individual without necessarily approving of his behavior.

(4) Presentness. Participants in a dialogue must give full concentration to bringing their total and authentic beings to the encounter. They must demonstrate willingness to become fully involved with each other by taking time, avoiding distraction, being communicatively accessible, and risking attachment. One avoids being an onlooker who simply takes in what is presented to him or an observer who simply analyzes. Rather what is said to one enters meaningfully into his life; one sets aside the armor used to thwart the signs of personal address. The dialogic person listens receptively and attentively and responds readily and totally. One is willing to reveal himself to others and to receive their revelation.

(5) Spirit of Mutual Equality. Although society may rank participants in dialogue as of unequal status or accomplishment, the participants themselves view each other as persons and not as objects to be manipulated or exploited. The exercise of power or superiority is avoided. Participants do not impose their opinion, cause, or will. In dialogic communication, agreement of the listener with the speaker's aim is secondary to independent, self-deciding parti-

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cipation. Participants aid each other in making responsible decisions regardless whether the decision be favorable or unfavorable to the particular view advocated.

(6) Supportive Psychological Climate. One encourages the other to communicate openly. One allows free expression of ideas and feelings, seeks understanding, and avoids value judgments that stifle. One shows desire and capacity to listen without anticipating, interfering, competing, refuting, or warping meanings into preconceived interpretations. Assumptions and prejudgments are minimized.

One might speculate that dialogue is most likely in private, face-to-face, two-person or small group oral communication situations that extend, even intermittently, over lengthy periods of time.

Richard L. Johannesen is Associate Professor and Coordinator of Graduate Studies in Speech Communication at Northern Illinois University, DeKalb.

Bury My Heart at Wounded Knee - A Response to the Review

BY CHARLES BANTZ
University of Minnesota

I found Dan Miller's review of Bury My Heart at Wounded Knee rather disturbing. The review is a good example of the distortion that can result from a rhetorical critic's attempt to force his material into a specific critical point of view. The review was also disappointing in its failure to consider any of the favorable aspects of Brown's book. Finally, the review's mocking tone seemed to be reaching the heights of absurdity.

Dan's use of a Burkean framework on Bury My Heart appears to be questionable in light of Chesebro and Cragan's contention that Burke should not be applied to the rhetorical acts of individuals or groups that do not seek integration into a hierarchy.[1] The direction of the American Indian movement seems to me to be a movement away from integration into the white man's hierarchy. Floyd Westerman writes that, "the redman won't be like you;"[2] in song and others, in the city and on the reservation, they are fighting for identity and independence.

Even if the above argument is overcome and the Burkean model could be applied to the work, Dan's application of the model seems questionable. He seems to be using the model to provide him with a nice, neat way of rationalizing his attitude and response to the work. When he attacks Brown for failing to provide the reader with a redemptive experience, it seems to be more of a convenient excuse to make obvious the tone that underlies most of the review: That the book is (to use his words) "boo, bad, nasty and evil." I find his assumption that the measure of a work's validity is whether or not it fulfills the Burkean paradigm distressing. It may be unfortuante that Dee Brown wasn't aware that Kenneth Burke has provided the ultimate measure of all literary works or perhaps he would have done better. Of course, there is the possibility that even if he knew the Burkean framework was the ultimate criteria, he still might not have wanted to or been able to provide the reader with a nice, neat redemptive experience.

[1] James W. Chesebro and John F. Cragan, "Kenneth Burke: One Theory Among Many Rhetorics," 1971 Speech Communication Association Convention paper.

[2] Floyd Westerman, "Red, White, and Black," on Custer Died for Your Sins, Perception Records.

It was disappointing that Dan ignored the favorable aspects of Brown's work. Brown has presented a point of view that has been nearly ignored in historical work, until recently. We all know of the Custer "Massacre" but who has heard the Indian's point of view of the battle. We may have read of the battles of Wounded Knee, Sand Creek, and Washita Creek, but after reading Brown's work who would call them battles? This work gives us another view of the American West from 1860-1890, and for that reason alone, the work is valuable.

The mocking tone of the review did little to help its impact. The absurdity of punning that Dee Brown attempts to bury the American heart at Wounded Knee is incredible. Hopefully Dan's future reviews will employ a style that contributes to an effective review, rather than functioning as a detractor.

Despite my objections to Dan's review, I find the addition of a mass media section to MOMENTS an excellent step forward. I hope future issues include the section.

MOMENTS/present tense

...critical assessments of articles appearing in the current issue of MOMENTS. The focus of this section, then, is on immediate feedback to critical analyses by students. Selected scholars in the discipline are asked to devote their time and energy to these critical evaluations.

A Critical Review of 'Hell is Other People'

BY OTIS M. WALTER
University of Pittsburg

Julie White's skillful and often eloquent exegisis of Sartre's No Exit is stimulating reading and especially appropriate to a speech journal since Sartre's play presents the problem of people condemning themselves by their own communication. Her article is more than an exegesis, however, for it attempts to demonstrate that No Exit illustrates "the five axioms about communication" of Watzlawick, Beavin and Jackson in their book Pragmatics of Human Communication.

We should be thankful for any light shed on communication; but one wonders: "Who sheds more light on the matter, the sensitive and suggestive scenario of Sartre's play Julie White has composed, or the jargon-laden language whacking of Watzlawick? Let us grant that Watzlawick's five axioms are illustrated by the play. Let us forget that an "axiom" is an unprovable statement that is used to prove other statements, and ask: "What does finding the five 'axioms' in Sartre's play prove?" That Watzlawick should be accepted as authenticated dogma? That Watzlawick was "right?" That Sartre was "right?" Or, perhaps, only that in contrast to White and Sartre, Watzlawick could express some not-to-distinguished findings about communication in language unfit for human consumption?

Let me press the matter of finding illustrations of Watzlawick's axioms further. Suppose, instead, Julie White had found that No Exit illustrated the tenets of Aristotle's Poetics? Or some notions of Freud's psychology? Or that of William James? Or of Nietzsche? Presumably Billy Graham could insist that No Exit illustrated some of his principles, as could others. To find that a fine play illustrates certain

crude bits of discursive wisdom is not much of a contribution. A fine play, indeed, could not be written unless it had wisdom in it, some of the wisdom obvious, some subtle, some of it unnoticed by this generation, and some of it interpreted quite differently by subsequent generations. Therefore, to find that a play illustrates what someone chooses to call "axioms" simply means nothing at all. The play itself and Julie White's scenario of it are preferable to the much slighter wisdom of Watzlawick. Julie White's essay is worth reading for its own sake. It may also serve to remind us that "the play's the thing..." and to help us leave Watzlawick in his bailiwick, if he has one.

Otis M. Walter is Professor of Rhetorical Theory at the University of Pittsburgh.

Hell is a Perspective That Doesn't Fit

BY WAYNE BROCKRIEDE
and GEORGE A. MATTER
University of Colorado

When a critic looks at a transaction through the lens of a theoretical construct or philosophical position, two functionally related values are possible. The juxtaposition may confirm or disconfirm the theoretical or philosophical position and may produce critical insights into the transaction. Achieving these values can be pursued as usefully with fictive events as with "real" ones. Workable theories or philosophies and plausible fictional life worlds ought to be compatible.

In "Hell Is Other People," Julie Belle White tries to apply five "tentative axioms" formulated by Watzlawick, Beavin and Jackson[1] to John Paul Sartre's No Exit. Our evaluation of this enterprise is that (1) the "axioms" do not work well with any transaction and that (2) the perspective implied by the "axioms" is too narrow and too pathological to fit Sartre's view of man and the play.

I

An axiom that postulates a lawlike generalization is potentially valuable for criticism. In discovering the extent to which a postulate works in a transaction, the critic can contribute something to the refinement of the postulate and to the illumination of the event. But in working with a classification system, a critic can only report whether he has spotted instances of the various classes. When Watzlawick, et. al. claim that "every communication has a content and a relationship aspect"[2] and that "all communicational interchanges are either symmetrical or complementary,"[3] they do not advance beyond classification because nothing is postulated. The critical yield of White's sections on these two "axioms," and admittedly there is some, owes nothing to Watzlawick et. al.

The axiom that "one cannot not communicate"[4] seems so close to being a truism that confirmation is unnecessary and disconfirmation is impossible.

In the section on "Punctuation," the critic implies she will relate her authors' axiom to the play. But their view seems to be that communicators punctuate events in a kind of stimulus-response, cause-effect, linear way.[5] After saying flatly that this kind of

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[1] Paul Watzlawick, Janet Helmick Beavin and Don D. Jackson, Pragmatics of Human Communication (New York: W. W. Norton, 1967).
[2] Ibid., p. 54.
[3] Ibid., p. 70.
[4] Ibid., p. 51.
[5] For example, see Ibid., pp. 54-59.

analysis "is invalid for this play," she makes some interesting observations from a more configural perspective.

One axiom that postulates something worth testing is the statement, "Digital language has a highly complex and powerful logical syntax but lacks adequate semantics in the field of relationship, while analogic language possesses the semantics but has no adequate syntax for the unambiguous definition of the nature of relationships."[6] The critic never mentions this axiom in her analysis, though early in the essay she had listed the topic (though not in the form of an axiom) and had implied she would relate all five "axioms" to the play. She only occasionally and in passing refers to the distinction between the digital and the analogic. Given the care with which Sartre establishes the second empire setting and the emphasis he places on the nonverbal behavior of his characters, the neglect is surprising.

We conclude that four of the "axioms" cannot usefully be applied to a transaction and that the one that perhaps could, isn't.

II

Although White asserts at the outset that the system of Watzlawick et. al. is particularly valuable for interpreting Sartre's view of man, we are arguing that it is not for two major reasons: (1) Watzlawick's perspective is just too narrow to explain No Exit in a meaningful way. By focusing on the play as though it were a discrete unit, the critic misses the historicity of the work and the body of of fictive and philosophical literature which surrounds it. If the critic only focuses on the pathological communication of No Exit with no recognition of Sartre's opposing view, then there is little reason to try to explicate the play. In No Exit, the relationships among the characters are fixed, predetermined in a fashion that does not allow for change, choice, or freedom. If that were all the play had to it, there would be little need to dramatize the bad faith of the characters; there would be no conflict, no confrontation, and no significant dramatic action. However, Sartre's choice as reflected in No Exit and The Flies, showing contrasting views of man relative to choice and freedom, provides the conflict necessary for No Exit to function as a play. The restricted view of No Exit can only explain the words of the play, only the shallow elements of the play, and not the drama implicit in the play.

Futhermre, White's use of Watzlawick's perspective for interpreting Sartre's view of man cannot encompass the range of Sartre's thought. Admittedly it is hard to determine Watzlawick's view of man from reading the book, but it is safe to assume that he does not see man as free to make choices. Sartre does. For example, Watzlawick asserts, concerning the "axioms," "Each of the axioms just described implies, as corollaries, certain inherent pathologies that will now be elaborated."[7] If, in fact, the supposed axioms are rules that encompass inherent pathologies, then man is hardly free to make nonpathological choices. Further evidence of a deterministic view of man is found in Watzlawick's repeated and unexplained statement about "the commit-

[6] Ibid., pp. 66-67. One troublesome aspect of this book is the reliance of the authors on new technical jargon. Although they spend six pages developing a distinction between digital and analogic modes of communication, they concede that the nature of analogic communication is "relatively simple: it is virtually all nonverbal communication" (p. 62).

[7] Ibid., p. 72.

ment inherent in all communication."[8] The problem is twofold--the singular use of commitment and the repeated notion of inherency.

Sartre, on the other hand, sees man as having the freedom to make choices. Hazel Barnes explains that from an existential view "the essence of man is to have no fixed essence but to be constantly in the process of freely making his own nature."[9] Sartre's nondeterministic view of man encompasses three essential assumptions: (1) "Man functions as a total unit" and chooses existence. (2) Man's being "is wholly conscious." (3) The choice of a way of life is a free decision and man can "choose himself anew."[10] Of primary importance, says Barnes, is that "the existentialist is concerned above all else with pointing out to us what are the possibilities of man."[11] Orestes, in The Flies, is aware of the possibilities and chooses freedom. The drama of No Exit lies in the contrast between freedom and the characters' predicament for having missed their opportunity to choose it.

Given the difference in perspectives, it is not surprising that Watzlawick and Sartre operate from different philosophical starting points. Watzlawick et. al. are deterministic behaviorists studying elements of human behavior. Sartre denies the viability of a deterministic behaviorism as a significant approach for explaining human behavior because it reduces the study of man to the study of elements.[12] The existential approach, then, is wholistic, a nondeterministic set of assumptions that are incompatible with deterministic behaviorism.

Second, Watalawick's pathological view of communication does not explicate Sartre's view of authentic communication. In fact, Watzlawick seems to deny the possibility of authentic communication when he gives his four points of the pragmatics of communication and when he explains his notion of confirmation.[13] In this case, Watzlawick's confirmation, the finding of one's self in the eyes of another, is akin to Sartre's view of bad faith. But Sartre's view of freedom, one must choose his own individuality in his search for being and freedom, is akin to Watzlawick's notion of rejection. However, the play No Exit does not deny the possibility of authentic communication, man choosing to be free and accepting in good faith responsibility for his actions. As Maurice Merleau-Ponty explains when speaking of No Exit and Sartre:

> "To say 'Hell is other people' does not mean 'Heaven is me.' If other people are the instruments of our torture, it is first and foremost because they are indispensable to our salvation. We are so intermingled with them that we must make what order we can out of this chaos. Sartre put Garcin in Hell not for being a coward but for having made his wife suffer. This disrespectful author scrupulously observes in his relations with others the Stendhalian rule condemning 'lack of consideration.'"[14]

And, as Barnes points out, in No Exit "we have once more a study of bad faith as each character seeks excuses for his former failings. We have again an affirmation of Sartre's belief that

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[8] Ibid., pp. 73 and 75.
[9] Hazel E. Barnes, Humanistic Existentialism (Lincoln: University of Nebraska Press, 1959), p. 31.
[10] Ibid., p. 16.
[11] Ibid., p. 37.
[12] Jean Paul Sartre, "Materialism and Revolution," in Philosophy in the Twentieth Century, ed. William Barrett and Henry D. Aiken (New York: Random House, 1962), II, 420-421.
[13] Watzlawick et al., pp. 75-80 and 84.
[14] Sense and Non-Sense, trans. Hubert L. Dreyfus and Patricia Allen Dreyfus (Evanston: Northwestern University Press, 1964), pp. 41-42.

each man is wholly responsible for his acts."[15] Authentic communication is possible if man recognizes and utilizes his freedom and good faith.

White's use, then, of a perspective from Watzlawick et. al. cannot disclose Sartre's view of man since the emphasis of that perspective is on the pathological. In assigning his three characters in No Exit to Hell, Sartre makes pathological communication explicit, but he should not be read, as Merleau-Ponty and Barnes point out, as implying that all communication is Hell. The authentic and opposing side to No Exit is found in other works of Sartre and is strongly implied in No Exit itself when it is viewed as a drama. For the pathological person, "Hell is other people." For the person who avoids bad faith, who chooses the freedom of being, who prefers loving to hurting, "Heaven is other people."

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[15]Barnes, p. 27.

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A Review of Julie Belle White's 'Hell is Other People'

BY WAYNE N. THOMPSON
University of Houston

Miss White presents an application of a critical apparatus that has been largely, if not totally, unnoticed by speech scholars. The potential usefulness of this methodology is a more important topic than is the competence of Miss White's article. The paragraphs that follow, nevertheless, will give attention to both.

Broadly described, the structure of this review is derived from the paradigm of criticism. This paradigm is the application of a method to a material for a purpose.

The choice of method deserves praise, but also warrants complaint. To be commended is the willingness to try a new critical apparatus. Although the old patterns are useful much of the time, they are not always best, and as a minimum the critic has an obligation to choose his method through thoughtful decision. The field of speech communication should be cognizant of a variety of approaches, should be tolerant of them, and should build up a literature appraising and exemplifying both new and old critical systems. For bringing a little known apparatus to the attention of scholars in speech communication, Miss White deserves our gratitude.

She also is to be commended for the appropriateness of her choice of method, as judged by the material and the purpose that are distinctive to her analysis. Here, of course, is the only test worth applying--whether for a particular set of elements of the paradigm the chosen method is the one that will evoke the most perceptive insights.

The apparatus taken from the book by Watzlawick and his coauthors, however, has its limitations. Its best field for application appears to be highly complex, relatively unstructured situations. Discussion groups and conversations, as Miss White illustrates, can provide materials amenable to this form of analysis, but even better suited, so it seems to the reviewer, is the total communication output within some organizational unit, such as a business office, a departmental faculty, or a section of a plant. In a communication body in which outcomes depend on the totality of the cues rather than on self-conscious, defin-

able messages, the subitems of Watzlawick's systems analysis seem well designed to ferret out "events" that are causatively significant to the results.

In structured situations, such as speeches and organized, firmly led discussion groups, the method, on the other hand, is likely to be useful only as an auxiliary of one of the traditional critical approaches. At best, it may yield some information that the conventional apparatuses probably would overlook, but the subitems so uncovered, this reviewer predicts, will not be of central importance. The real purpose of all analysis is to ascertain what really happened during the communication event--to look at effects, to search for different kinds of causes, to test relationships, to examine facilitating and inhibiting influences, to penetrate beyond the obvious and superficial to the deeper and truer factors, and to distinguish between those elements that are powerful and essential contributors to the important outcomes and those that are not. Judgments are the outcome of of the process, but judgments can be no better than the individual items that the analyst finds through his application of the chosen method. In the kinds of items uncovered lies the weakness of the Watzlawickian system. The questions that its user asks do not get very well at such essential constituents of the conventional communication event as initial audience attitudes and feelings, speech content, credibility, and style. The problem is not that the follower of the method ignores these elements, but that his indirect approach is more likely to lead away from the really significant aspects of the situation than toward them.

This observation about limitations, in a sense, is not disparaging. No critical apparatus will work well in all circumstances, and the statement that this one is ill-suited for some purposes is an evaluation applicable to every other approach. The present point is not to condemn, but to indicate those areas where the use of the method is likely to prove relatively unrewarding.

Before turning to the next element in the paradigm, material, the writer wishes to make one comment on Miss White's application of method to material. This step in any critical effort is all important: Excellent choices of method, material, and purpose go for naught if application is faulty. Although the essay No Exit is praiseworthy for the clarity of explication and the many insightful comments, the utilization of the announced five criteria is unsystematic. The headings in the paper show seven, not five, criteria, and even those that correspond to the five axioms of the fourth paragraph are not in the same order as they are in the summary of Watzlawick's system. Where did the author get "Ongoing system," "Confirmation of self," and "Paradoxes" as elements in her critical apparatus? She does not explain. The reader, this reviewer believes, has a right to expect either consistency between a statement of criteria and the body of a critical analysis or an explanation justifying the discrepancy.

As for the choice of material, this critic has little to say. Everyone who engages in literary or rhetorical criticism has his own tastes and interests; and though some endeavors have more potential significance than others, tolerance should mark the reader's reactions to some one else's choice of material. As a piece of work that has literary merit and that sets forth with dramatic energy and condensation a critical type of communication problem, No Exit is an admirable choice. Perhaps the work belongs more to poetic than to rhetoric and possibly the finished product is

more literary criticism than rhetorical, but in these matters scholars throughout the history of western civilization have found it hard to draw precise boundaries.

Whether a particular research or critical project is appropriate to the field of speech-communication, nevertheless, is an issue both valid and significant. Departmental boundaries, true enough, are artificial, and academic chauvinism and provincialism are deplorable. On the other hand, whether speech-communication has a legitimate place within the academic community depends on whether at its core there is an academic expertise that is different from that of English, philosophy, psychology, and all of the other departments. "Does Miss White's study belong in a department of speech communication?" This is a proper question, and to this reviewer the answer is "yes." Although the project could be done in English, philosophy, or psychology, its directions in those environments would be remarkedly different from the directions here. The focus on the communication aspects of the play, with the basic analysis in terms of problems and breakdowns, is justification for inclusion in a journal of speech-communication.

These observations lead to the fourth element in the paradigm, purpose. The stated objective in the third paragraph is to make the philosophical meaning of No Exit clear by analyzing the pathologic communication patterns. The role of communication analysis, as the author sees her own study, hence, is means, not end. This self-appraisal of objective, however, is questionable for the paper says at least as much about communication, specifically its pathologies, as it does about philosophy.

In speech the most common purpose of criticism has been rhetorical, but the the academic area has been shifting in name and in fact from "speech" to "communication" or "speech-communication." Why should there not be a new kind of criticism? Why shouldn't communication criticism become coordinate with rhetorical criticism and literary criticism? If "speech-communication" is academically valid, should its scholars not be able to develop critical methods and in time a store of scholarly studies? The article by Julie Belle White may be such a beginning. It is literate, readable, provocative, and illuminating. It applies method to material for the purpose of explaining why the communication of a certain situation was pathological.

The assumption, not always spoken, has been that the future development of our academic discipline rests with behaviorally inspired quantitative research and theory building; the analysis of No Exit stands as rebuttal to this narrow view. The critical essay has a potentially significant role to play when the focus is on communication, just as it has had historically when the central concern is rhetoric. May Miss White continue her efforts, and may other scholars be encouraged to contribute what may become an important new field--communication criticism!

Wayne N. Thompson is Chairman and Professor, Department of Speech, University of Houston.

MOMENTS/future tense

This section provides contemporary rhetorical statements that are compelling, rich and unique in content and style but which have not been substantively examined in the field of speech-communication to date. All readers are encouraged to submit statements for this section.

Men's Liberation

A COLLECTIVE STATEMENT
By Berkeley Men

The following is a reworking of a list developed by men in the "Sex Role Oppression" workshop of the Bay Area Regional People's Constitutional Convention It is a list of some ways some men feel they are messed over by the role assigned to us by society. The process of arriving at it was a tremendously energizing one for the men involved and built great solidarity. Guilt and isolation were relieved by the collective admission of the fears and contradictions tormenting us.

The list is not meant to be anything more than provocative and incomplete. It doesn't even begin to deal with class or race. Although some of us were gay, it is essentially a 'straight' perspective, another aspect of sex-role oppression.

1. We are oppressed by limitations on sensuality and compassion.
2. There is an abridgement of our freedom to selfdetermine our sexuality and to be expressive with other men.
3. We were treated as an object or possession by both father and mother, subjected to an authoritarian upbringing that generated internalized guilt and resentment ("do this, do that") and crippled our ability to accept criticism, to grow and change.
4. We were subjected to the separation of the physical and sensual. Men are allowed, encouraged to be physical (for example, athletics), but non sensitive or sensual. This results in the brutalization of the physical. Men who find the physical (roughhousing, etc.) repugnant, and avoid it, are forced by the ideological hegemony of sex roles to internalize societal rejection as an inability to "measure up"--"inadequacy."
5. We are oppressed by trade-off of dehumanizing exploitative, brut-lizing work roles on the job for the expectation that it will be made up for by the pleasure from the sex-object at home. 'Home' is impersonalized, become simply an aspect of capitalist property relations. We are oppressed by our brutalization by the benefits that accrue to us as men in a society in which sexual pleasure (for the man) becomes a commodity, a material benefit.
6. We were taught to fear our own, and women's sexuality. We need an end to the mystification and genital/sexuality orientation of orgasm. We should not be intimidated by the rebirth of women's sensuality.
7. Sex role separation makes either man or woman unable to be whole and to realize all aspects of selves. For example, men are not supposed to be social or sociable (as in oppressive media projections like Dagwood or the absent minded professor).
8. Oppressed by separation from children and childrearing, losing that sensitivity and discovery, we have only a sense of another area in which we are too incompetent and "cloddy" (to handle a fragile child).
9. We are divided from our brothers because of competition (male competi-

tiveness being seen as a socially desirable trait and therefore stimulated for example, over women at the age of puberty; and by the fear of being seen as weak or gay and being trashed for it.

10. We suffer from a lack of self-love which comes in part from the objectification of women's bodies as the locus of sexuality and sexual pleasure.

11. Oppressed by the definition of necessary human traits as "weakness" and therefore undesirable. Off the fear of "weakness," of rejection, we come to fear love. This is the source of "macho," strength as a sham.

12. The genital orientation and the pressure on men to perform results in a schizoid detachment from one's "cock" and from the "sex-object," and sexuality becomes painful instead of joyous. Real release, emotional involvement or fulfillment becomes impossible. This is reinforced by the characterization of sex and all "bodily functions" as "dirty." We are oppressed by the creation by society of contradictions with our true natures and desires for fulfillment and self-realization (society defines emotionality as weakness, sensuality as sinful).

13. In a society where labor, schooling, art, sex and 'loving' relations are alienation, we are oppressed by an immobilizing fear of alienation and isolation. It is only through collective vulnerability that we can become strong. We are oppressed by the lack of non-alienating outlets for self-expression.

14. We are oppressed by a sense of inadequacy generated by the unattainability of class/race-based media (comics, TV, movies), projections of desirable roles and characteristics (for example, superman Joe Namath, James Bond, "what kind of man reads Playboy?"). Our sex role identification with media personalities who are bumbling (dagwood), tight assed and inarticulate (john wayne) and brutally oppressive and racist (cowboys and green berets), leads to a repugnance and rejection of sex roles. Our rejection in turn by society (e.g. as sissies) is often internalized as self-hatred.

15. We are subjected to physical violence in our attempts to build alternate life-styles (for example, castration of long hairs).

16. We are denied knowledge of the history of others who resisted the sexist-racist-imperialist system, even other men (e.g. gay men who were burned at the stake along with 'witches' Christine Jorgenson, etc.

17. We are oppressed by our lack of autonomy. We become puppets of society, salivating at the sight of women in a Pavlovian conditioned response generated by years of training by media, schools, parents, etc. As we begin to come to grips with the reality of our feelings, we may suffer almost physical agony at the real-ization that our feelings for a person we truly want to love have been distorted by the psychosexual disorders that society generates into hateful, resentful oppression of that person.

18. We are oppressed by the parasitic symbiotic mutual dependency of men and women, in which for part in what's been called 'passive chauvinism,' we sponge off women, relying on our sis-

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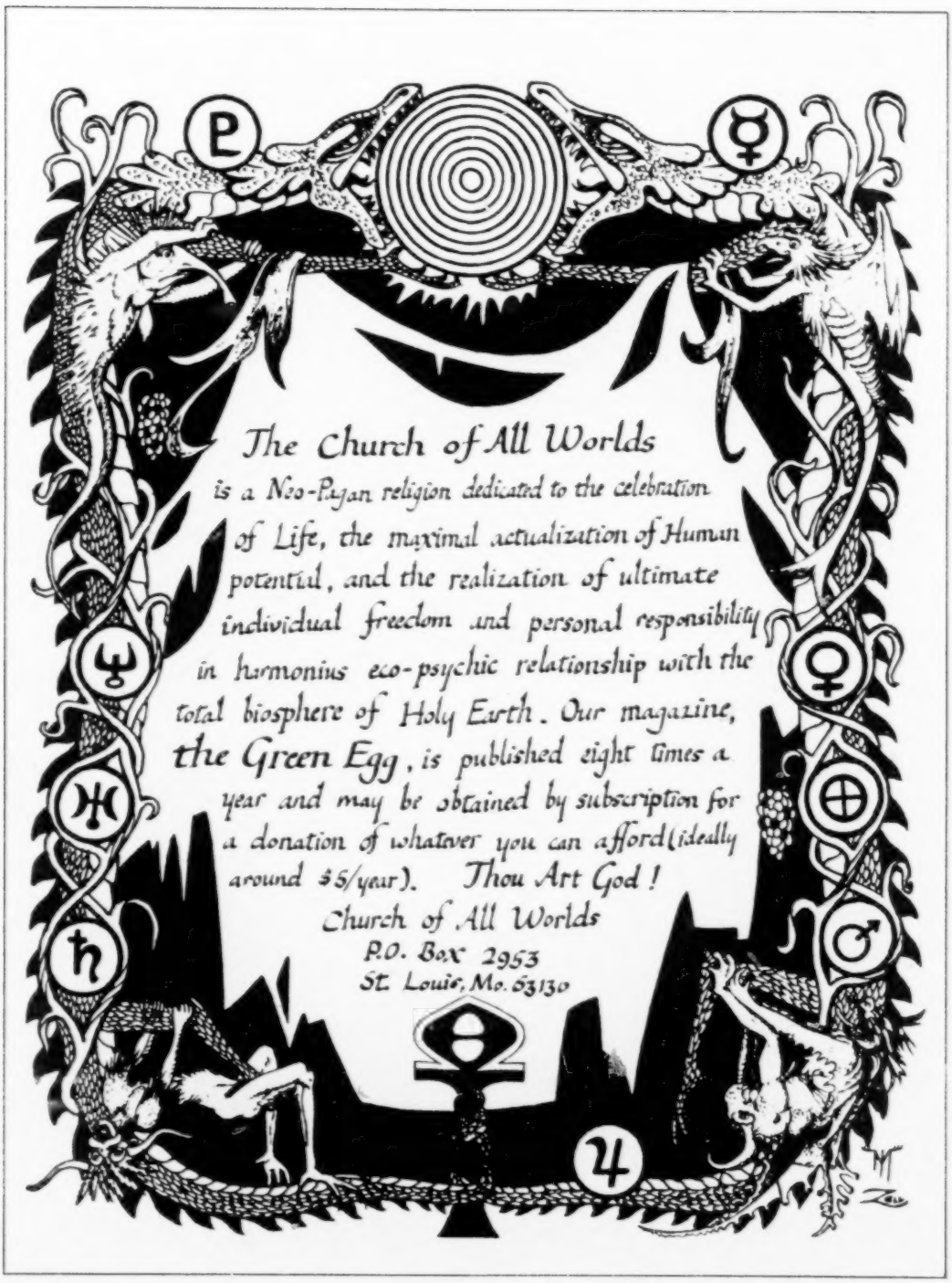
"Bay Area Regional Conference," Brother, A Male Liberation Newspaper, April 1971, Number One, p. 1 (1721 Grove, Berkeley, California 94709).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